

*MODERN
COMPOSITION AND
RHETORIC*

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Abbreviations and Symbols

Ab	abbreviation wrong, pp. 576-578
Agr	agreement wrong, pp. 79-82
C	case faulty, pp. 75-79
Cap	capital letter, pp. 578-581
Cf }	comma splice, pp. 128-129
Cs }	
Co	co-ordination, pp. 126-134
Col	colloquialism, pp. 369-370
Com	comparison faulty, pp. 88-90 or pp. 372-375
D	diction faulty, pp. 494-533
Dt	consult dictionary
Dg	dangling element, pp. 91-94
E	emphasis poor, pp. 123-125
Gr	grammar faulty, pp. 415-465
Hy	hyphen needed or wrongly used, pp. 581-582
Id	idiom wrong, pp. 494-533
Inc	incomplete construction, pp. 74-75
Ital	italics needed, pp. 582-583
K	awkward expression
Log	logic bad
Ms	manuscript form poor
N	number faulty, pp. 79-82 [583-585]
Num	a number wrongly expressed, pp.

Λ	something omitted, pp. 85-90
¶	paragraph
no ¶	no paragraph
	parallelism needed, pp. 129-133
P	punctuation wrong, pp. 534-568
?	something omitted, or "Is this right?"
Ref	reference faulty, pp. 82-85
Rep	repetition faulty, pp. 397-398
#	space needed
Sp	spelling wrong, pp. 585-588
Sub	subordination wrong, or needed, pp. 134-141
Syl	syllabication wrong, p. 588
T	tense wrong, pp. 462-464
↺	transpose words or elements
Tr	transition needed
U	unity faulty, pp. 123-125
V	voice wrong, p. 460
Vb	verb wrong, pp. 459-465
Vag	vague phrasing, pp. 356-357
X	an obvious mistake
Var	variety needed, pp. 383-399
W	wordy, pp. 390-398
Wk	weak phrasing

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the student should look for the correction in the
appropriate Appendix:

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C. A GLOSSARY OF FAULTY DICTION

D. DICTIONARY OF PUNCTUATION

E. MECHANICS

MODERN COMPOSITION AND RHETORIC

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PREFACE

THE general aim of this book is to give the beginning college student a thorough training in the fundamentals of composition. We have tried to include such theory, fact, and practice as are necessary to competent, clear, and straightforward writing; at the same time we have attempted to make plain to the student how he may express himself as an individual. We have not addressed the professional writer, or even the accomplished amateur, but the person who needs instruction and training before he can perform the requirements of everyday college and post-college life.

The particular aim of the book, however, is more specific. In any course and in any textbook there must be some concern for individual differences in students — differences in training, in ability, and in personality. But in spite of the varying needs of students there must be some regimentation, as regrettable as regimentation may seem to the instructor who recognizes his students as individuals. This need of basic standardization we have attempted to meet in Part I, which includes those fundamentals of organization, paragraph structure, and sentence structure that every writer must command before clear communication is possible. Such details as the student may be supposed to have learned before entering college, and such as he will need to know only for special occasions, we have placed in appendixes. Part I is addressed primarily to the average student.

Part II deals with the various special kinds of writing which most students will at one time or another have to do. It is thus designed to furnish the next major step in the training of the average student who has mastered the more fundamental principles outlined in Part I,

PREFACE

and at the same time it is designed to serve the superior student as an introduction to the forms of writing. Part III is addressed almost entirely to the better student who, after he has acquainted himself with the material of Part II, is ready to apply the final polish to his style.

For yet another kind of student, for him who has come to college inadequately prepared, we have included a series of appendixes. These appendixes include dictionaries of grammar, diction, punctuation, and mechanics, and concise but full treatments of diagramming and letter writing, and have been planned to be of value not only as texts for a thorough review, but as handbooks for quick and easy reference. In Part IV we have also included such exercises as have seemed valuable.

We have tried throughout to remember one thing: The most constant reader of this book will be the student. We have, therefore, tried to write the book to him, to give what experience, not theory, has shown that he needs to know, and to provide exercises which will enable him to learn for himself. We have, furthermore, tried to illustrate all discussions with material which is interesting as well as pertinent. These illustrations we have introduced as early in the discussions as possible, generally, indeed, before we have begun detailed discussions of the problems in hand. The illustrative material is varied in source, but wherever possible we have chosen samples of contemporary writing, so that the student may see not only how writing is done, but how it is done in his own day. Besides these selections by modern professional writers, we have included a few extracts from older writers, and many pieces produced by students in composition courses, to show what has been done in the past and what students themselves can do. The Index of Quoted Material, page 601, gives a complete list of the quotations which we have used. Almost all of them, whether by professional or amateur writers, can be read with pleasure and profit apart from the principles they exemplify; many of them, we hope, will be.

We wish to acknowledge our indebtedness to the very many people whose encouragement, inspiration, and material aid have made this book possible. The members of the Department of English of Washington University have freely offered ideas and suggestions which were

PREFACE

as freely used. Our patient friends have borne with our distraught conversation and have offered consolation while the book was in progress. Our students have taught us while we were teaching them, and many of them have graciously given us leave to quote their works. Authors and publishers have given us their permission to use material of which they hold copyright. To all of these we owe our gratitude, but most especially we give thanks to the friends who have been of even greater assistance:

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For whatever virtues this book may have these people are to be praised. For its faults we alone are to blame.

D. O. J.
R. M. S.
H. F. T.

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PART ONE

CORRECTNESS

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CHAPTER ONE

THE CLASS THEME: ITS FUNDAMENTALS AND MATERIALS

THE CLASS THEME

A RECENT graduate estimated that during his four years in college he wrote, exclusive of notes on lectures and readings which he took merely for his own use, nearly 90,000 words, or about the number of words in the average modern novel. This young man was not a "literary" person taking courses which required more than the average amount of writing; he used his pen no more and no less than most, but he used it almost daily.

One of any student's earliest college assignments is to write a theme. Now, although the word theme means "a subject upon which one thinks, writes, or speaks," students generally feel that a theme is so many words to be turned in on Friday next — something invented to fulfill mysterious course requirements. There is, however, nothing mysterious about it. The theme differs from other kinds of communication only in that it is always written, usually short, and generally formal. And because it deals with what the student knows and thinks, it is his chance to show his instructor that he is a civilized human being, that he has ideas or information which he can convey intelligently. He must prove not only that he knows the dates of king and conquest, but that he is able to discuss intelligently, and on paper, the significance of Henry VIII and the Battle of Hastings.

TYPES

Themes may be written for various purposes, but most themes are written to communicate facts, to express opinions, or to narrate incidents or stories. The three types may, of course, overlap in the kind of material used. Often a piece of writing which is intended to communicate fact will also contain some opinion, and it may contain narrative elements as well. A theme which expresses an opinion will necessarily present some fact, or at least what the author believes to be fact. And a narrative theme may contain material of both the other kinds.

THE CLASS THEME

The following three themes illustrate the types which we have mentioned. Two of them also illustrate this overlapping, but the first is almost purely factual:

WHY THE SKY LOOKS BLUE

Imagine that we stand on an ordinary seaside pier, and watch the waves rolling in and striking against the iron columns of the pier. Large waves pay very little attention to the columns — they divide right and left and re-unite after passing each column, much as a regiment of soldiers
5 would if a tree stood in their road; it is almost as though the columns had not been there. But the short waves and ripples find the columns of the pier a much more formidable obstacle. When the short waves impinge on the columns, they are reflected back and spread as new ripples in all directions. To use the technical term, they are “scattered.” The ob-
10 stacle provided by the iron columns hardly affects the long waves at all, but scatters the short ripples.

We have been watching a sort of working model of the way in which sunlight struggles through the earth’s atmosphere. Between us on earth and outer space the atmosphere interposes innumerable obstacles in the
15 form of molecules of air, tiny droplets of water, and small particles of dust. These are represented by the columns of the pier.

The waves of the sea represent the sunlight. We know that sunlight is a blend of many colours — as we can prove for ourselves by passing it through a prism, or even through a jug of water, or as nature demonstrates
20 to us when she passes it through the raindrops of a summer shower and produces a rainbow. We also know that light consists of waves, and that the different colours of light are produced by waves of different lengths, red light by long waves and blue light by short waves. The mixture of waves which constitutes sunlight has to struggle past the columns of the
25 pier. And these obstacles treat the light waves much as the columns of the pier treat the sea-waves. The long waves which constitute red light are hardly affected, but the short waves which constitute blue light are scattered in all directions.

Thus the different constituents of sunlight are treated in different ways
30 as they struggle through the earth’s atmosphere. A wave of blue light may be scattered by a dust particle, and turned out of its course. After a time a second dust particle again turns it out of its course, and so on, until finally it enters our eyes by a path as zigzag as that of a flash of lightning. Consequently the blue waves of the sunlight enter our eyes
35 from all directions. And that is why the sky looks blue.¹

The aim of this piece of writing, to introduce the layman to the physics of light, is too obvious to require discussion. Since its aim

¹ Sir James Jeans, *The Stars in their Courses*, New York, 1931. By permission of The Macmillan Company, publishers.

THE CLASS THEME

is factual, the material used is, as we have said, almost entirely factual.

In the next theme there is an overlapping of the kinds of material used. The primary purpose of the paper is to express an opinion, and so there are, naturally enough, opinions in the paper; but some of the material presented is fact:

FOOTBALL

The football problem at the university is serious. The team is in serious straits. This is no longer a secret, and no one is attempting to hush up the fact. Remedies rather than lamentations are now the order of business. Every cause under the sun has been brought forward to
5 account for the failure of the team. The coach, dancing, smoking, dating, and society in general have come in for a share of the blame. Some consider the faculty at fault, some the student support, some the alumni; but all this comment is chaotic and pointless, and none of it has any bearing on a solution.

10 From one point of view, that of pure sportsmanship, the season has been a great success. From this point of view the university can never have an unsuccessful year. Her men are sportsmen and conduct themselves as such wherever they are. But this is too subtle a standard to be understood by the student body of today, and, for that matter, by the
15 athletes themselves, or even by the alumni. Victory is the only standard by which teams are now judged; the sheer sport of playing, the joy of competition, has long ago been relegated to the class of side-issues. Football, as well as most other forms of interscholastic competition, is blighted with the notion that success — referring only to victories against
20 opponents — is the only legitimate end and excuse for such sports. This is easily seen in the response which comes from the alumni, generally phlegmatic, who suddenly break forth with signs of horrified interest when things do not go right.

Not only has football become blighted with this spirit, but it has also
25 assumed the frustration role of advertising medium. Many schools have only this, and nothing more with which to entice students to attend. Much of the present comment around the campus is based directly upon this sordid evaluation of football. Much of the student comment against the suggestion that we withdraw from the Valley Conference is based on
30 that consideration.

The director's opinion that it is unfair to match our present football team with the much heavier teams of the majority of the schools in the Conference is the result of very sane consideration of the problem. The solution lies in either of two directions. Either the university must be
35 able to build up a better and a heavier team or she must withdraw from the conference in the interest of fairly matched competition.

THE CLASS THEME

No matter whether you believe that football is overdeveloped, as is the opinion of a recent president of Amherst and many other leaders including Walter Camp, or whether you agree with most of the coaches throughout the United States that football demands a great amount of specialized development, there is only one logical conclusion to be drawn from the facts in the present problem. This conclusion, simply stated, is that, while the university retains its membership in the conference, and while she continues competition in football with the colleges in the conference, she must take a stand similar to theirs, not only in playing the actual games, but also in obtaining men and keeping them on the field.

To build up a team which will meet the demands of this type of competition the students and the alumni must scour the country for material. Then the athletes must be kept "on the surface," both in studies and in finances. For the studies the faculty must aid the athlete by arranging suitable class time so that he may find time for practice, and also by advising him from time to time so that he may remain eligible. If financially hard up, the athlete must be taken care of by an alumnus or by some other interested person. Then will the university have a team which can compete.

This is a pernicious method of conducting sports, and has not so far been in vogue at the university. But it must be employed if we are to compete with the rest. Others are in the business; we might as well be too. Only a sportsman would object.

Here the details of the football situation are fact, and the author's attitude and remedy are opinion. But since the purpose is to express opinion, fact is used only as necessary background.

The third theme is narrative; that is, it was written to tell what happened to its author in Mexico. But it also has some fact and some opinion:

PIE IN MEXICO

Don and I had been a whole week tramping from Laredo, Texas, down through Mexico. We had had many exciting adventures, but what we wanted more than thrills now — after a solid week of Mexico — was regular American food. We had had plenty of fried eggs, fish, meat, beans, beans, and more beans. But all the fish, all the beans, all the meat, and all those pancake things they call "tortillas" had all been served so highly spiced that the food tasted Mexican to the last morsel. We wanted food that tasted American. Our stomachs were downright patriotic in spite of the fact that we had really nothing to complain of.

Don made the first suggestion. "Something sweet," he said. "They can't pepper that." But I remembered that Mexicans didn't go in much

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for candy. What they called candy was a sort of burnt milk stuff. I finally hit on the idea of pie. No matter how bad the pie, it would still taste American. In fact, the worse the pie the more American it would
15 taste. The idea seemed foolproof. Pie it was to be.

At the next likely-looking eating place we walked in and sat down. "Pie," said Don. The waiter was very agreeable and started setting the table. Things began to look rather odd, however, when he put large bowls before us and started filling them with a thick broth. Don stopped
20 him as quickly as possible. "Pie," he repeated, and added a number of English words slightly uncomplimentary to Mexican waiters. The response showed quite clearly that the waiter had understood neither Don's swearing nor the original order. It meant we must use the sign language.
25 Usually we could see things and could point. That sort of sign language was easy. But here there was no pie to point at. Don and I craned our necks, but there was no pie in sight. I started making a wedge shape with my hands. But that was only part of the pie. How was I going to act out the crust and the filling? Besides, what I think must have
30 been the waiter's great-great-grandmother had come in and was giving me such a steady stare that I felt exceedingly foolish, sitting there making funny shapes with my fingers. I stuck my hands under the table and looked at Don for help.

He had got out a pencil and was drawing. He had drawn a circle
35 with criss-cross lines. On the side of the paper, next to this masterpiece he had drawn a very realistic piece of pie from perspective; so realistic in fact that the waiter smiled broadly and dashed for the kitchen. What he came back with, however, was a large, flattish round loaf of Mexican bread neatly cut into six wedges. The situation was getting
40 impossible.

Don looked at me, and I looked at him. He reached into his pocket, pulled out a few centavos and laid them on the table. Without eating a morsel of food we walked out. The waiter merely smiled and picked up the money. It took us fully fifteen minutes to walk off our feeling of
45 having been very foolish. Then we walked into the next restaurant and ate what they gave us.

The essay "Why the Sky Looks Blue" was written by an astronomer with a fine sense of what can be done with everyday words; "Football" is an editorial from a college weekly; and "Pie in Mexico" is a student theme. They are all within the length of the class theme, a length fixed by very practical considerations, for few students can write a terse and cogent paper of fifty words or less, and few want to write at great length. Between these two extremes lies the class theme of 500 to 1000 words.² These limits, of course, are arbitrary, and should be interpreted with some freedom.

² Discussion of longer pieces of writing will be found in Part II.

THE CLASS THEME

*FUNDAMEN-
TALS OF
WRITING:
(a) Direction*

There are certain fundamentals which the student theme has in common with all writing. The first of these is that it must have definite direction. A casual conversation in a fraternity house may wander from football to freshmen to food, touching lightly upon some small phase of each subject but treating none completely. A written composition cannot wander. A paper which begins by discussing the advantages of physical education and ends by discussing the equipment at the local gymnasium fails because it lacks direction; not only must it start on a path that leads somewhere, but it must not stop until it arrives at its destination. Discussion can be intelligent only when the writer knows exactly what he wishes to say and says it.

(b) Clarity A writer can express himself clearly only if he holds to the point and uses enough details to explain his ideas. He thus faces a knotty problem, one which the student often fails to appreciate: How much must the reader be told in order to understand? Often the writer is so close to his subject that certain things seem clear without explanation, whereas the reader, less familiar with it, must be led from point to point through the whole mental journey. For instance, one may say that "the sensation of thirst is almost as much a literary sense as it is a physical one." This statement was undoubtedly clear to the writer, but to the reader, who may not understand the phrase "literary sense" or who may not see quite why the statement is true even if he does understand, it may mean almost nothing. Thus Filson Young, who made the statement, clarified his point in a paragraph of explanation and example:

The sensation of thirst is almost as much a literary sense as it is a physical one; it is extraordinarily stimulated by words and ideas. Most of us know some particular food or drink the desire for which is stimulated by reading about it. But the writing must be skilful, or, if not skilful, artlessly good. The cruder method of the stage produces the same effect; all smokers have experienced the almost overwhelming desire to smoke which comes upon them when someone lights a cigarette on the stage; and on me, at any rate, those strange and rapid restaurant meals of the fashionable theatre, when a party sits down at a table and is whirled through six courses in about five minutes, surrounded by champagne bottles, ice buckets, and trays of liqueurs, have an absurdly exciting effect. It is an entirely imaginary hunger which I suffer on these occasions, for if I were suddenly led forth and given a seat at a feast, I probably could not eat anything; but sitting helplessly in my stall, half an hour after dinner, I suffer all the pangs of starvation. And the literary stimulation

THE CLASS THEME

of these symptoms is exactly the same thing on a somewhat higher scale. Tobacco, food, and drink are the things which most lend themselves to this kind of treatment — one may call it verbal hypnosis.³

Clarity is largely a matter of seeing one's own ideas from the reader's point of view, and of saying enough about them for the reader to understand exactly what is meant. Young makes clear his contention by explaining at length that the reading of certain books and the seeing of certain plays arouse an appetite for such common things as tobacco, food, and drink.

(c) *Interest* Purpose and clarity are essential, but no writing can be effective unless it also arouses interest. Unfortunately we cannot, in outline form, tell how this result may be achieved. Interest for a particular reader may be inherent in the subject itself. It may arise from the ideas, facts, and observations used in discussing the subject. Or it may grow out of the treatment, for the best material may be dully presented and that which is in itself least engaging may be brought to life by skilful writing. Interest is not something which may be plastered on by the use of certain words or phrases, or by the insertion of a joke at the dullest point. In large part, it derives directly from the writer's thinking.

MATERIALS OF THINKING The first reaction of the student who is asked to write an expository theme or an informal essay is usually complete consternation. What shall he write about? Where can he get materials? The answer is simplicity itself: He must find the material in his own head. It is impossible here to present any detailed theory of the workings of the human mind, but there is an important fact about thinking which anyone should understand before he attempts to do any writing at all. Two kinds of stuff are used in thinking. The first kind is made up of impressions of the material world which we get through our senses. When we receive a particular sort of impression we think "beefsteak," "soda pop," "toothache," "icy cold," or whatever the word may be that names the thing or sensation. These impressions are physical. They come to us directly from the world of fact, in the midst of which we live. The thought which comes from contact with this world is "concrete," and that thought expressed in writing we may call "concrete detail." The second kind of stuff with which we think is vastly different from the first. It is removed by an abstracting process from the world which we

³ Filson Young, "Thirst," *New Leaves*, London: Martin Secker, Ltd., 1915.

can touch and see. If we say "pride goeth before a fall," "honesty is the best policy," or "to the victor belong the spoils," we are not reporting concrete happenings, the direct evidence of our senses, but the sum of many separate facts and experiences. This sort of thinking material we may call "generalization."

Concrete detail and generalization are inseparable. One cannot reach any sort of accurate generalization or idea without a firm basis of particulars; no more can one arrange particulars into an intelligible whole without some guiding principle, some idea, to give them meaning.

GENERALIZATION IN WRITING This truth is the very spring of all good writing as it is of all coherent thinking. To take just one instance, Elizabeth Hanson, a student, spent several years

in Paris, and during her stay there observed French customs and habits of many sorts, ranging from the kind of automobile the Frenchman rides in to the way in which he runs his country. From this welter of observations which were not closely related to one another, she formed, perhaps unconsciously, an impression of the French people. This impression did not crystallize, however, until in a class in English composition she decided to write about her family's experience in renting a house in Paris. The details of this experience she bound together and gave meaning by the generalization, "The French, they are a funny people." This is the theme she wrote:

THE FRENCH, THEY ARE A FUNNY PEOPLE

"In the basement: one bird cage, slightly rusted, one furnace, one coal bin, two shovels, and seventy-five empty wine bottles, one of which is cracked," scribbled the maid. "Very well, we'll now proceed upstairs, if you please." We (the family) followed the maid and the real estate agent who were making the inventory, the dread of every American who rents an abode in France.

Throughout the house we followed them, very much perplexed, and with just enough comprehension of their unceasing jabber to understand that they were not quite sure of us; for it seemed to them necessary to include the wall-paper and the bath-tub in the inventory. We must have looked suspicious.

The inventory complete, we paid the first six-months' rent, plus a twenty dollar deposit against breakage, and one of the most charming houses in Saint Cloud was ours for two years. Yes, everything in it was ours, even to the telephone which we had bought and could carry away with us when we went.

We remained in the house the full two years, fearing greatly the day

when the maid and the agent would return to check up on us before we departed for America. Our fears were not in any way diminished by the tales of other Americans in Paris. One renter who had installed a modern bathroom with comfortable fixtures in a house which had none was required to move it upon leaving, because the owner had no use for it. Another who had redecorated his house and landscaped his garden so that he would not be ashamed to entertain at his home, soon found himself in a hot controversy. The improvements had raised the value of the property, claimed the owner. Consequently, he argued, the rent must be raised immediately. Our American friend, much peeved, prepared to move out at once. He was stopped, and was requested to scrape off the paper and paint, as he had without doubt redecorated to hide damage done to the wall beneath.

The French, they are a funny people!

We had carefully tried to avoid scratching the furniture, breaking the dishes, or spotting the elegant pink carpet in the salon, but at last our turn came. Mother redecorated two of the chairs. Would *la Propriettesse* take the coverings off?

The maid finally came with her list of all the "things" for which we were responsible. Once more we followed the dried-up, sharp-tongued personage, just as shakily as we had the first time, the only difference being that now we could understand her. Nothing missing from the kitchen. The old coal stove was still there. (We had never been able to make it work.) So were all the pots and pans. One handle to a saucepan was broken, but the parts were all there, and that proved to the maid that at least we had not attempted to steal the saucepan. The bedrooms were in excellent condition, just as was the cellar. Every radiator was in its place, and the chimney was clean. "Bien!" We were feeling relieved—the maid wasn't. She must find something to complain of. Besides, she was certain that we were fooling her about something. Horrors! Her squinting eyes at last perceived our awful crimes. In the salon a spot of ink the size of a pea was discovered on the under side of a small writing table, and in the dining room the door of the buffet had an inch-long crack caused by the heat. (The house had actually, in the course of our two years, been heated to 70 degrees Fahrenheit—hotter than it had ever been in its history.) The maid said she would speak to *Mme. la Propriettesse*, and then send us a bill. Otherwise she was well satisfied. The wall and every shrub in the garden were still present, and the cow-bell on the gate still jangled. We had not even displaced one of those precious pictures which made the house look like a museum. We had not moved them because the sun had faded the wall paper around them, and they covered what would have been "spots."

That last day we went to a *pension*. A week later the agent called us in. *Mme. la Propriettesse* had inspected the villa herself to see whether we had not bribed the maid. She also was well pleased, and would like always to rent to Americans. She did not wish us to leave France disgruntled.

65 Would we be willing to settle for — for six dollars? Six dollars! It hardly seemed believable! And that six dollars included an unpaid telephone bill.

The French, they are a funny people!

*DETAIL IN
WRITING*

Just as without a guiding idea concrete detail loses much of its meaning, so without detail generalization is but a fraction of a complete expression, for detail is useful as explanation, as evidence, and as a means of getting interest. The detail gives the idea "a local habitation and a name," and brings it within the realm of experience by relating it to particular facts.

*(a) Detail as Ex-
planation*

If Elizabeth Hanson had said to the members of her composition class, "The French, they are a funny people," just that and nothing more, her statement would have been inconclusive. To one person it might have suggested that the French are witty; to another that they wear outlandish clothes; and to a third that they are fond of breakfast in bed. Had she gone a little further and said, "The French are peculiarly inconsistent," her idea would have been slightly more definite, but only slightly, for there are dozens of ways in which people may display inconsistency. But choosing, as she did, to illustrate her idea by means of her own family's experience with the French sense of property value, she showed her readers exactly what she meant. She gave her generalization definite meaning by relating it to the world of fact. Indeed, the detail occupies well over nine-tenths of the theme and is so important that the essay becomes almost a story with an idea behind it.

In a slightly different way, Henry Seidel Canby, by giving concrete examples and details, explains what he means when he says that modern American fiction sentimentalizes life:

When a critic, after a course in American novels and magazines, declares that life, as it appears on the printed page here, is fundamentally sentimentalized, he goes much deeper than "mushiness" with his charge. He means, I think, that there is an alarming tendency in American fiction to dodge the facts of life — or to pervert them. He means that in most popular books only red-blooded, optimistic people are welcome. He means that material success, physical soundness, and the gratification of the emotions have the right of way. He means that men and women (except the comic figures) shall be presented, not as they are, but as we should like to have them, according to a judgment tempered by nothing more searching than our experience with an unusually comfortable, safe, and prosperous mode of living. Everyone succeeds in American plays and stories — if not by good thinking, why then by good looks or good luck.

THE CLASS THEME

A curious society the research student of a later date might make of it — an upper world of the colorless, successful, illustrated by chance-saved collar advertisements and magazine covers; an under world of grotesque scamps, clowns, and hyphenates drawn from the comic supplements; and all — red-blooded hero and modern gargoyle alike — always in good humor. ⁴

Canby explains sentimentalism by saying, for instance, that in most popular American stories we see “only red-blooded, optimistic people” who are not taken from life as it is, but from life as the sentimental writer and reader would like to have it; and, further illustrating his idea, he says that “everyone succeeds in American plays and stories — if not by good thinking, why then by good looks or good luck.” The paragraph is effective largely because the illustrations Canby uses explain his generalization clearly.

(b) *Detail as Evidence* The second use of concrete detail is to serve as backing for a contention. Statistics, facts, and figures are direct evidence, and often proof. Without such evidence one may possibly doubt that “profiteering, at its peak, reached astonishing heights,” but Durant Drake, who made this statement, drove home his point fact by fact:

“Profiteering,” at its peak, has reached astonishing heights. According to Senate Document No. 259, the earnings of the bituminous and lignite coal companies in 1917 averaged around 100 per cent profit on their capital stock. Relatively few companies got less than 25 per cent, 5 eleven companies got over 1000 per cent, four companies got over 2000 per cent — *i.e.*, profits amounting to more than twenty times the value of their capital stock — in that one year alone.... The War years gave opportunities for the diverting of a hitherto unprecedented proportion of the world’s income to the pockets of the owners of strategically placed 10 industries. The United States Steel corporation, which was doing excellently in 1914 with \$23,000,000 in profits, yielded its owners in 1917 \$450,000,000 in profits. The Baldwin Locomotive Company jumped from \$350,000 to around \$6,000,000 profits.... And so on.... It was estimated by careful investigators that the *increased* profits of the corporations of the country amounted to over four billion dollars a year. This 15 means net profits, and did not include the money put back into the company. And these profits resulted only in minor degree from increased demand, which permitted the charging of higher prices. ⁵

⁴ “Sentimental America,” *The Atlantic Monthly*, April, 1918.

⁵ “Selfish Business,” *The New Morality*, New York, 1928. By permission of The Macmillan Company, publishers.

Drake has gathered strong testimony for the fact that profiteering has been great, and he shows exactly how great it has been. The details he uses make his idea definite and give it staunch support.

(c) *Detail as Interest*

There is yet a third reason why concrete detail is essential to good writing. It is interesting. We have already said that every piece of writing should interest and that part of that interest depends on clarity. A large part also depends on detail. In general, ideas — abstractions — have less interest than details because they appeal less strongly to the imagination and the emotions. Many persons who have no intellectual interest in the articles in *The National Geographic Magazine* look at the pictures because of their visual appeal. In the same way many who may not be interested in Miss Hanson's and Henry Seidel Canby's ideas may be caught by the imaginative appeal of concrete material; and many who may not be interested in Drake's statement about profiteering may be emotionally aroused by the vivid picture of ill-gotten gain suggested by the facts he presents.⁶

SOURCES OF
DETAIL

Few American university students have been to Europe, and almost none will have at the tips of their tongues information like Drake's. But even though the student has never been to Paris and has never studied congressional records, he has spent some years in living and he has, in the normal course of events, done some reading. His experience and his reading are the only sources upon which he or anyone else may draw for things to write about. Even though one has seen no more of the world than his own home town, he has there a rich field. Many first-rate books — among them Sherwood Anderson's *Winesburg, Ohio* and Sinclair Lewis's *Main Street* — are about the authors' home towns. As to the student's reading — certainly his head will not be crammed with facts and figures. But neither was Drake's. Those he used he got from definite sources, which he acknowledged.

A third general source of writing material is the imagination, which is merely another word for the faculty of taking one observation from one remembered source and one from another and recombining them into fresh units of thought and expression. In short, the student's sources of things to write about are exactly the same as those of any

⁶ Detail is necessary to intelligent and complete expression, but it should not be used carelessly. Like all good things, it may be overdone. The good writer selects his details as carefully as the frugal housewife selects oranges. Both want the best. For a discussion of the selection of detail, see Chapter II and Chapter VI.

THE CLASS THEME

other writer, with the possible exception that his experience and his reading are a little less wide and his memory a little less long than those of the professional story writer or essayist, and, consequently, his imagination has less with which to work.

The class theme, whatever its type, is built upon the fundamentals which have been outlined in this chapter. Like any other piece of writing, it requires direction, clearness, and interest; and, like any other piece of writing, it must be built of an intelligent and logical combination of specific and accurate knowledge, that is, concrete detail, bound together and interpreted by generalization.

CHAPTER TWO

THE THEME: ITS PREPARATION AND ORGANIZATION

1. *Selecting a Topic*

SCOPE OF THE THEME

Most students are over-ambitious. They wish to discuss the merits of Christianity, the progress of transportation, or the advancement of thought, all within the limits of the five hundred word paper. Far from covering these large topics, the class theme will not permit a full discussion of such subdivisions of them as Methodism, steam trains, or humanism. But it will do quite well to discuss such small topics as the differences between the new minister and the old one, or the advantages of streamlining. Again, five hundred words will not suffice for a student's life history, but they will suffice for an interesting account of his difficulties on registration day. Only a skeleton history of transportation can be set forth in a thousand words; but a complete and adequate paper can be written in that space to show how much easier it is now than it was in Father's day to drive an automobile from New York to Philadelphia. One cannot put a gallon of milk in a pint bottle. *A good theme can be written only on a topic which is not too ambitious¹ and which follows the other principles explained in this section.* (See EXERCISE 1.)

A-1

KNOWLEDGE OF SUBJECT

After the general limit of the topic has been set, two important questions arise. The first of these is, Do I know anything about my subject? Although this question troubles all writers, students perhaps more than any others are prone to write glibly about matters of which they know nothing or next to nothing. During the first few weeks of his college life many a freshman has written freely about "What College Does for a Man," repeating the commonplaces he has heard from others as if he had discovered them all for himself. Actually his knowledge goes no further than "What College Has Done for Me in Two Weeks." About this subject he has information: about the other he is ignorant, or at best

SELECTING A TOPIC

but half-informed. *Topics in which the student can use personal experiences and observations, no matter how insignificant the experience or how thin the observation, are always the most satisfactory,* for of them he can always say, "I know what I am talking about." They give him a chance to express his ideas, his knowledge, his real self. (See EXERCISE 2.)

A-2

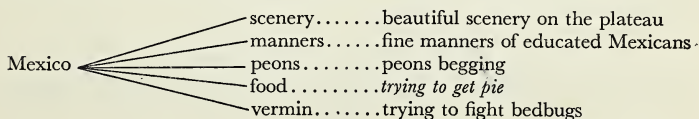
INTEREST IN SUBJECT

The second question is, Am I interested in my topic? Do I care about the process of deciphering a code? of repairing a gasoline motor? of sailing a cat boat? Do I really want to tell about my trip through the West? Does it matter to me whether or not military training is a waste of time? *If the tentatively chosen subject does not appeal, it should be discarded for one which does, since a bored writer usually turns out a boring paper.* Being bored, he does not exert himself to find sufficient detail to explain his generalization, if, indeed, he exerts himself enough to form a clear or stimulating generalization at all. His boredom will show itself even in the manner in which he writes: correctly, perhaps, but without that extra "spark" which interest in the subject invariably gives to style. There is, moreover, no excuse for any writer's choosing a subject in which he is not interested. If he has come as far as college there must be something which he cares about — his chosen profession, his extra-curricular activities, his hobby, perhaps merely seeing "what fools these mortals be." Somewhere around him, fitting the requirements of scope and knowledge, there are topics that will also fit the requirement of interest. (See EXERCISE 3.)

A-3

LIMITING THE TOPIC

The next step is the limiting of the subject, the process of changing the general into the particular, the vague into the specific. Let us assume that the writer of "Pie in Mexico," (pages 6-7) feels that something about his ten day hiking trip is not too ambitious for a class paper. He has information, he is interested, and he has to write a theme. Will it be about the beautiful scenery? the courtly manners of educated Mexicans? the peons? the food? the vermin? It is not until he has segregated from all his experiences in Mexico the one attempt to get pie that his topic begins to take definite form:



THE THEME

A-4 The subjects below have been limited in much the same way:

Conversations—→	Campus talk—→	The fellow with a "line"
Excuses—→	Class excuses—→	Trying to put one over
Dogs—→	Great Danes—→	Great Danes in apartments
Clothes—→	Collegiate clothes—→	The "Movie" notion of collegiate clothes
Amusements—→	Dancing—→	Men who have stepped on my feet
Relatives—→	My Uncle Henry—→	Uncle Henry's mustache

A-4 *Instead of the general topic, one should always choose the particular phase which will best show his interest and knowledge.* Not every one has an Uncle Henry who insists upon kissing dear little nephew through a bush of hair; one may never have had a dog larger than a poodle; or have indulged in a sport more exciting than croquet. Yet he can adapt to his own experiences the process of limitation and selection necessary if he wishes to have a topic which will not run over at the edges. (See EXERCISE 4.)

2. Planning the Theme

THE THEME IDEA

For most of us it is easier to hit upon something to write about than to say something coherent about it.

Almost any topic may be discussed in half a dozen different ways, but unless the writer focuses his attention on just one of these, he is likely to start on one tack and end on another. If the writer changes direction, he will fail to express a coherent idea and he may so bewilder his reader that the latter loses interest completely. To avoid confusion in purpose, the student must be sure that every theme has one central idea, which is no more than the theme topic plus something that is said about it. *This central idea, called the theme idea, should be clearly formulated in the writer's mind before he attempts any writing, for it guides him in saying exactly what he wants to say about his topic.*

A-5 The theme idea should be expressed in the form of a single sentence, of which the theme topic is the subject. The following table, in which the italicized words in the second column complete and define the topics in the first, illustrates the way in which theme ideas are formulated:

<i>Theme Topic</i>	<i>Theme Idea</i>
The Fellow with a "Line"	{ (1) The fellow with a "line" <i>gets the girls.</i> (2) The fellow with a "line" <i>may be amusing at first, but he soon gets to be a bore.</i>

PLANNING THE THEME

A-5

<i>Theme Topic</i>	<i>Theme Idea</i>
Trying to "Put Over" an Excuse	(1) <i>I never have any luck trying to "put over" an excuse.</i> (2) <i>Mothers are particularly keen at detecting a poor excuse.</i>
Great Danes in Apartments	(1) <i>Never try to raise a Great Dane in an apartment.</i> (2) <i>Great Danes, or large dogs generally, can be kept in apartments only if you give the greatest attention to their care and feeding.</i>
The Movie Notion of Collegiate Clothes	(1) <i>The movies have a silly notion about the things "Joe College" should wear.</i> (2) <i>College men get their ideas about what to wear from the movies.</i>
Men who Have Stepped on My Feet	(1) <i>Men who are awkward in dancing cost the average coed about \$20 a year in shoes.</i> (2) <i>Men who have stepped on my feet at dances have often been the most charming in other ways.</i>
My Uncle Henry's Mustache	(1) <i>A man with a mustache like my Uncle Henry's has to be a gymnast when he eats.</i> (2) <i>My Uncle Henry's mustache has given me a positive phobia on the subject of mustaches.</i>

The student must never lose sight of his mental target, which is the theme idea or the generalization to be supported. If there is any danger of his forgetting the theme idea, he should write it at the head of his outline; or, if he prefers, he may write it on a card and keep the card in front of him as he prepares his paper. Writing the theme idea at least once will help him avoid a shifting point of view.

In writing the paper, one does not have to state the theme idea at the very beginning. The author of "Why the Sky Looks Blue" (page 4) does not start "The sky looks blue because the short waves of blue light, striking minute obstacles, are scattered, and enter the eye from all directions"; the student writing on "Football" (pages 5-6) does not advocate his policy until very near the end of his editorial. But whether it comes at the beginning, in the middle, or at the end, or whether, as in "Pie in Mexico" (pages 6-7), it is never *DETERMIN- definitely stated, the theme idea should be kept*
ING THE clearly in mind because it directs the thought of the
METHOD entire paper. (See EXERCISE 5.)

Most theme ideas can be developed in more ways than one. The writer of "Pie in Mexico" (pages 6-7) chose to recount a single incident to

THE THEME

A-6 illustrate the theme idea, which he did not make clear until the end. He could just as well have begun, "There is no pie in Mexico," thus inverting the process by telling the point at once and the incident later. Or he might have told what the Mexicans use instead of pie and explained why this famous American dish is unknown south of the Rio Grande.

Again, the editorial "Football" (pages 5-6) might have been written quite differently. The writer might have retold, with all the sorrowful details, the critical incidents of a football game in which his school's team was hopelessly outmatched. If he had chosen this method, he might have ended the editorial with the comment, "This was the last football match, played by teams so unequal that competition was impossible. Let us either get into the game by scouting for and buying men, or get out of it completely." Such a paper would be mainly narrative and would seek to arouse the same sensations one would have on seeing his small brother pummeled by a boy twice his size. The writer might, on the other hand, have developed the editorial as strict exposition, pointing out that unequal competition harms sportsmanship. But he chose still another method: to review the evils of the existing situation and to argue that his school should either commercialize football or stop competing with those who do.

A-6 Few themes are wholly narrative, descriptive, expository, or argumentative; the various methods of writing are most often woven into one another. But *the student must decide which he will use most in his paper, and he must settle on none until he has thoroughly tested the fitness of all for his particular purpose.* (See EXERCISE 6.)

A-7 *THE OUTLINE* Having made his decision, he should organize his material by drawing up an outline which, like a blueprint, will show him how to put the parts together. Blueprints may, of course, be changed from time to time, and so may outlines. But just as the blueprints keep the carpenter from blocking the front door by a cupboard or placing the cellar entry on the second floor, so a carefully prepared plan may keep a writer from describing the living room desk in her house in St. Cloud (see page 11) when she means only to show the condition of the furniture. *An outline will not only keep the arrangement logical; it will also prevent the use of irrelevant facts and ideas and the drawing of conclusions from evidence which is not given.*

For a theme that intends primarily to inform, an outline may present a sequence of *processes* to show, for example, how foods are prepared without being touched by human hands, or of *observations* to show why the sky looks blue. For themes which intend primarily to be interesting, the sequence may be one of *events*, like the attempts to get pie in Mexico. Similarly the points in an argument or a theory compose a sequence of *reasons and observations* — generalizations and details — leading toward a logical conclusion.

THE NATURE
OF THE OUT-
LINE

(a) *The Topic Outline* The *topic* outline is the simplest of all outlines, being merely an arrangement of topics and subtopics according to some reasonable system. A paper on preparing bacon for the market may be outlined topically by arranging the processes in their normal order:

- I. Curing
- II. Slicing
- III. Packing

The following is a simple topic outline of "Why the Sky Looks Blue" (page 4):

- I. Similarity of light waves and sea waves
 - A. Action of sea waves
 - 1. Long wave
 - 2. Short wave
 - B. Action of light waves meeting obstacles
 - 1. Obstacles in atmosphere
 - a. Air
 - b. Water
 - c. Dust
 - 2. Reaction of waves
- II. Sunlight a blend of colors
 - A. Long waves, red
 - B. Short waves, blue
- III. Obstacles in air opposing sunlight
 - A. Long waves pass
 - B. Short waves scatter
- IV. Resulting blue light

In this outline the sequence is governed by Sir James Jeans's realization that he must first explain wave action in the simplest terms (I) before he can discuss light waves (II), which the reader must understand before he can comprehend their passage through the atmosphere (III).

THE THEME

A-7 In a simple topical progression an outline of the theme "Pie in Mexico" appears:

- I. The desire to get pie
- II. The attempt to get pie
 - A. Request
 - B. Sign language
 - C. Pictures
- III. The failure to get pie

The following skeletal outline presents a plan under which a student might discuss the football situation at his college:

- I. Conditions
 - A. At our university
 - B. At other schools
- II. Policy
 - A. At other schools
 - B. At our school
 - 1. Now
 - 2. In the future

(b) *The Sentence Outline*

Topic outlines are very useful in showing where the parts of a theme belong, but *the only outline which will give direction to every heading and subheading and show precisely where the parts are leading is the sentence outline, all the parts of which are stated as complete sentences.* The complete sentence expands the topic of an outline just as the theme idea expands the topic of the theme. One who plans a paper should, therefore, never fail to make a sentence outline, preceded by a statement of his theme idea.

For expositions of fact and process a sentence outline states the theme idea and expands the divisions of the topic outline into complete sentences, many of the topics becoming merely parts of these sentences. Thus a sentence outline of "Why the Sky Looks Blue" is as follows:

Theme idea: The sky looks blue because of the effect of obstacles in the atmosphere upon light waves.

- | | | |
|-----|---|--|
| ¶ 1 | { | I. Wave action in the face of obstacles can best be studied by comparing sea waves and light waves. <ul style="list-style-type: none"> A. When sea waves strike the columns of a pier <ul style="list-style-type: none"> 1. the long waves will pass around the column, and 2. the short waves will be scattered. B. Light waves passing through the atmosphere are like sea waves. <ul style="list-style-type: none"> 1. The atmosphere interposes as obstacles to the light waves <ul style="list-style-type: none"> a. molecules of air, b. droplets of water, and c. particles of dust. |
| ¶ 2 | { | |

2. Waves of sunlight react on these particles like the waves of the sea on the columns of the pier.
- II. Sunlight is a blend of many colors which are produced by waves of different lengths.
- III. When sunlight strikes the atmospheric obstacles,
- IV. The scattering of blue waves brings blue light to the eye from all directions. That is why the sky looks blue.

A comparison of this with the topic outline of the same paper (page 21) will show precisely what has happened. The whole has been given direction, for each major part has been completed as a full sentence, and all minor ones are expressed as either sentences or sentence elements. The only other difference between the two outlines is in the last heading (IV), which has been added in the sentence outline as a conclusion to the whole, the explanation aimed at from the start.

But outlines for discussions of ideas and generalizations are usually more difficult to construct than those for expositions of fact because the material is more elusive. Hence it is important in such discussions that the theme idea be clearly formulated at the outset, and that the direction of the intended paper be kept clear at every step of the plan. Moreover, the outline for such a paper will probably include not only facts and observations, but also hypotheses, guesses, logical deductions, and everything else which enters into the explanation. The outline will therefore contain many logical connectives — *and's*, *but's*, *for's*, and so on — to show the relationship of the parts:

Theme idea.....

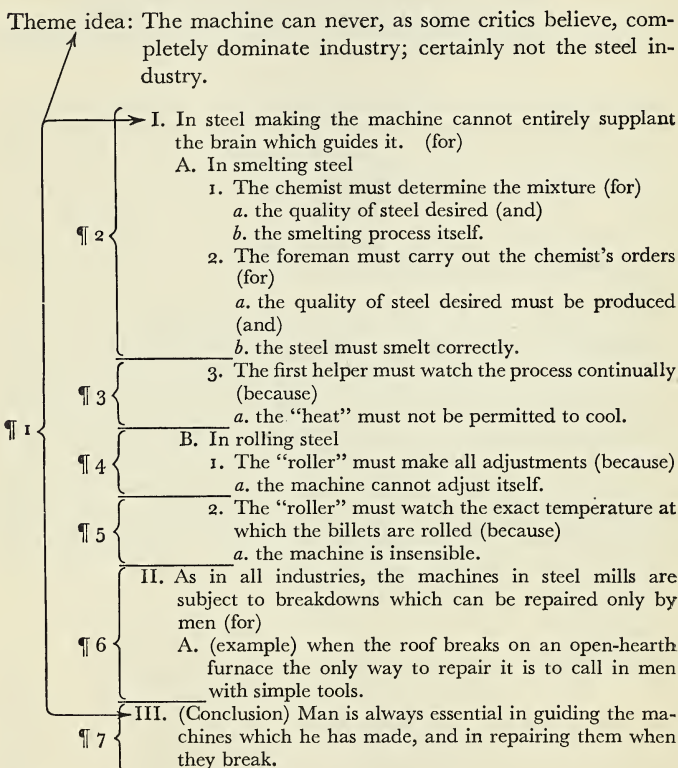
Discussion:

- I. (for)
- A. (for)
- I. (and)
2. (for)
- a. (and)
- b. (but)
- B.
- II. (for)
- A. (and)
- B.

THE THEME

A-7 So important is the outline to the planning of a theme that we give here a complete outline built upon the principles of the blank form shown above. To illustrate how it was developed we follow it with the finished paper:

OUTLINE FOR "ALWAYS A MAN LEFT"



Notice that the exact wording of the sentence outline is not followed in the theme, but that the sequence it establishes is carefully retained:

PLANNING THE THEME

ALWAYS A MAN LEFT

- A-7** Many writers have recently been speculating about the day when the machine will completely dominate industry, even perhaps to the point where it will completely displace man. Such a writer is Engineer Ralph Aiken, whose essay "More Machines — Less Men" appeared in the May, 1931, issue of the *North American Review*. I take leave to doubt that the speculation is worth much. The steel industry, for one, is an industry which I do not believe will ever be dominated by the machine. First of all, the machine cannot supplant the brain, and secondly, machinery is susceptible to breakdowns which can be discovered and repaired only by men. 5
- Theme idea:**
- I.** I worked at a steel mill last summer. I had a job in the laboratory which allowed me to see the other parts of the plant. Observing what I did, I cannot see how the mill could ever be run by machinery alone. In the great open-hearth furnace the iron ore, limestone, manganese, pig iron, and scrap are all charged into the hundred-ton furnace by means of a charger, a machine, but the amounts of the ingredients have to be determined by the chemist, and the charger has to be filled at the foreman's orders carrying out what the chemist has decided. The machine which charges the furnace cannot decide what quality of steel is desired, nor can it tell exactly how well the mixture which it throws into the hearth will smelt. The chemist does the thinking and the foreman carries out the directions. 15
- I-A-1.** After the furnace has been started it must be watched continually by the first helper to see that the "heat" — that is, the molten steel — does not get cold, and that "icicles" do not form on the ceiling; else the whole heat is lost. Frequent tests must be made by the chemist to determine the manganese, carbon, and sulphur content in the steel so that the chemical specifications for the steel can be met. Machines can never displace these men, for the simple reason that machines cannot think or make decisions. The chemist, the foreman, the first helper are as indispensable to the open-hearth as the open-hearth is to the steel mill itself. 25
- I-A-2.**
- I-A-2-a.**
- I-A-2-b.**
- I-A-3.**
- I-A-3-a.** 30
- I-B.** In the ten-inch mill everything is apparently done by machinery. The red hot billets are run through the rolls at a remarkable speed, transformed into long flat steel bands, and bundled in the same operation. But who sets up the rolls? The "roller," who must see that the rolls are placed in position to the nearest thousandth of an inch. He must make not only one adjustment, but one for each set of orders. 35
- I-B-1.**
- I-B-1-a.** The machine cannot do this.
- I-B-2.** In the process of rolling, the slightest mistake may cause 45

THE THEME

- A-7 the steel bands to become red hot, curling, twisting snakes which soon turn into gray bands of scrap steel, clutter up the rolls, and suspend work until the mess is cleaned up. To see that this does not happen the mills place the most exacting demands upon the "roller." The mill pays him eighteen dollars a day not merely to watch the steel run through the rolls, but to assume the responsibility for producing steel with a minimum of mishaps. The machine is insensible to mishaps. 50
- I-B-2-a. II. As for man's part in repairing machinery, the example I am thinking of does not deal with a piece of machinery, but like a machine, is used to facilitate the manufacture of steel, and will therefore serve the purpose. I recall that the roof of the open-hearth furnace caved in, putting the furnace out of commission. It took ten men two weeks to repair the damage. No machinery was used except trowels, hammers, and wheelbarrows. Complicated machinery was of no use here. 55
- II-A. III. No matter how much machinery is used in the steel mills in the future, it will not entirely supplant man, for, like the trowel used to repair the open-hearth roof, every piece of machinery needs a guiding hand, and that hand is man's. 60
- III. 65

(c) *The Paragraph and the Outline* Does each topic or subtopic of an outline indicate a paragraph? Or is the relationship less precise? In the outline of "Why the Sky Looks Blue" (page 22)

the marginal brackets indicate how the essay was paragraphed. A moment's study will show a rather exact relationship between the units of thought in the outline and the units of thought which are paragraphs. Save for part I-B-2 in the outline, the paragraphing accords exactly with the main headings. Part I-B-2 is used as a transitional statement, and might just as effectively have been used in paragraph 4 as in paragraph 5. With this slight exception the paragraphs and outline headings are in strict conformity.

"Why the Sky Looks Blue" is more detailed than most class themes are likely to be, but "Always a Man Left," in which the outline headings are more sketchy and the theme paragraphs more inclusive than those in the Jeans essay, is typical of student writing. In the essay on steel the paragraphs and the topic headings coincide, except that the introductory paragraph states the theme idea and forecasts the two reasons which support it (I, II).

Outline headings and paragraphs have this definitely in common: both represent thought units. Consequently if the paragraphs do not

conform more or less closely to the blocks of the outline, however great or small the blocks, there is likely to be a fault in either the outline or the paragraph division. Only a careful examination of both the plan and the finished paper will show where the fault lies. (See EXERCISE 7.)

A-8

3. *Proportion in the Theme*

WHAT PRO- PORTION IS

Proportion in writing is measured in terms of thought, not in terms of words. It is ridiculous to say, "I am writing a theme of 600 words; therefore I shall devote 100 words to the introduction, 100 words to each of the four main topics in the body of the paper, and the remaining 100 to the conclusion." No such arbitrary system works. The problem is not how long each part must be, but what must be said in the introduction, in each of the main divisions of the discussion, and in the conclusion. And the answer to the problem is this: make each part just long enough to do its job completely.

THE INTRO- DUCTION

The introduction should open the discussion and state the subject of the paper. To accomplish this purpose almost all writers state the theme idea (see page 18) and in addition employ special devices known as the approach, the introductory information, and the statement of authority. The approach serves as a bridge between the title and the paper itself. Sometimes it explains why the writer has chosen his subject; sometimes it arouses interest; sometimes it leads from a general statement to the particular subject in hand. The introductory information, which in a sense is preliminary to the paper, consists of facts and explanations which the reader must have before he is ready to consider the author's discussion. The statement of authority is the indication of the author's right or ability to write about his subject, and is seldom necessary except as a means of adding to the reader's faith in the writer as a fountain-head of information.

A-8

Few introductions contain all of these things. Most, indeed, have no more than two of them, and some simply state the theme subject or the theme idea and then plunge directly into the discussion. The introduction to "Always a Man Left," (page 25), for instance, opens with a generalization which serves as an approach (lines 1-3); it continues with a statement of the theme idea (lines 7-9) and its main subdivisions (lines 9-11). No preliminary information is given. The statement of authority appears at the beginning of the second para-

THE THEME

A-9 graph (line 12), serving to forecast the discussion which follows it as well as to show the author's right to discuss his subject. The whole introduction occupies about one seventh of the total paper, in contrast to the introduction to "Football" (page 5), which is half the length of the paper and which states the theme idea in the last sentence of the fourth paragraph (lines 34-36).

Different from both of these is the introduction to "Pie in Mexico" (page 6), of which the first two sentences are an excellent approach and at the same time a statement of authority:

Don and I had been a whole week tramping from Laredo, Texas, down through Mexico. We had had many exciting adventures, but what we wanted more than thrills — after a solid week of Mexico — was regular American food....

Here the opening sentences suggest a narrative; while they do not mention pie, they do let the reader know that the paper has to do with food. They announce the theme subject, but — and this is unusual — they do not even imply the theme idea.

No two introductions are exactly alike, but whether the opening of a paper uses any of the devices which we have mentioned or not, it should always let the reader know what the paper is about, and it should usually state, or at least imply, the theme idea. If the introduction accomplishes its purpose, its proportion in relation to the rest of the paper is correct, whether the introduction occupies two sentences or two pages, one tenth of the paper or one half of it. (See EXERCISE 8-A, -B.)

A-9

THE BODY OF THE PAPER

The body of the paper should present and develop the writer's ideas as fully as the ideas require. As we have said, there is no hard and fast relationship between the number of words in the body of the paper, the introduction, and the conclusion. Nor is there any set relationship in length between the parts of the main discussion. In most pieces of writing, ideas which are of equal value, main points I, II, and III of an outline, for instance, will receive nearly equal stress and space. In the essay "But What Can One Expect" (pages 36-37), the five main topics are treated in five paragraphs of nearly the same length. In the essay "Always a Man Left," subtopics A and B of topic I are given nearly the same amount of space. But in the same essay, topic I is given four paragraphs and topic II is given only one. That is to say, points which are logically co-ordinate may not be given equal space and yet may be in correct

PROPORTION IN THE THEME

proportion to one another. If, in spite of the difference in length, all the ideas are developed fully enough for the reader to understand them, and if the difference in length emphasizes one idea more than another in accordance with the writer's wishes, then the proportion of the parts within the body of the paper is correct. A-10

THE CONCLUSION *The conclusion is important because from it the reader gets his last impression of a piece of writing.* We can give no cut-and-dried rule for securing that impression. A-10

We cannot say, "Take one part summary, one part prophecy, one part humor, and one part emphasis; then pound out on a typewriter." We can say only that a good conclusion will be brief and will give the feeling that the discussion has been completed.

Above all, the conclusion must be brief. In a short theme, a well-turned sentence or two, growing naturally out of the body of the paper, will be ample. In "Always a Man Left" the conclusion, although paragraphed separately, is only one sentence long. "Why the Sky Looks Blue" states the main point of the discussion and stops. Each of the themes quoted so far in this book ends briefly, and for this reason in none of them does the ending overbalance the remainder of the paper.

Moreover, every one of these papers has an ending which leaves the reader with the impression that the discussion has been properly rounded out and completed. Sometimes this effect is achieved by a restatement of the theme idea in a new, brief, and emphatic manner, as in the theme "But What Can One Expect" (pages 36-37). Sometimes it is achieved by the expression of a generalization or a theory which the whole paper has led up to, as in "Why the Sky Looks Blue" (page 4). Sometimes it is achieved by a prophecy, as in "The Universal Requirement" (pages 175-177), and sometimes by a provocative question that sets the reader thinking. However a paper is ended, the reader should not be left in mid air. A good conclusion will give the impression that all has been said. (See EXERCISE 8-C.)

If the student still cares to ask "How much introduction? How much body? How much conclusion?" the answer is "Just enough!" There should be just enough introduction to catch the reader's interest, to give the information needed, to state the writer's authority, and to establish the theme idea. Any more than the minimum will be superfluous. The same statement applies to the body of the paper, and particularly to the body of a class theme. The writer should not,

THE THEME

A-10 like a garrulous old woman, use six details if three will do, or present arguments *ad nauseam* after the reasons for a policy have been made quite clear. As for the conclusion, the shorter it is the better, for having come to the end of a discussion the reader does not like to have ideas repeated more often than is necessary. *Just enough* is always the answer.

EXERCISES

1. *Scope of the Theme (A-1)*

- A. List six topics which you think can be adequately discussed in 200 words; 400 words; 600 words.
- B. Write a paper on one of the topics you have selected in A. Do this without regard to length; conceal from yourself, as much as possible, the number of words you are writing. When you have completed the discussion of the topic, count the words to see how nearly they approximate your guess in the preceding exercise.

2. *Knowledge of the Subject (A-2)*

- A. Write in list form the observations you have made at first hand on any topic which you believe yourself equipped to discuss.

Example:

THE CARE OF DOGS

1. I have had six dogs, all curs.
 2. I fed them once a day.
 3. I washed them only when they got filthy.
 4. They lived outside winter and summer, with only a shed for protection.
 5. Only one died of distemper.
- B. In a second list on the same subject write the observations which you have heard from friends or acquaintances.
 - C. In a third list write the observations you have read in books, magazines, or newspapers.
 - D. Are the lists adequate, or are there great gaps in the information?

3. *Interest in the Subject (A-3)*

Make three lists:

1. of the things or affairs in which you have a vital interest,
2. of those in which you are mildly interested,
3. of those which you consider extremely dull and unworthy of your attention.

PROPORTION IN THE THEME

If you have no violent likes or dislikes make out only the second list, but grade the topics in order of preference. (It may be valuable to keep this list at hand for a time.)

4. *Limiting the Topic (A-4)*

- A. Take any one of the subjects in the first column on page 18 and limit it, column by column, according to your own information or preferences. Do not make merely a perfunctory adaptation of the limiting processes, but work it out in a personal sort of way.
- B. Select a fresh subject — one not mentioned on page 18 — and limit it, step by step, until you can reduce it no further.

5. *The Theme Idea (A-5)*

- A. Write a list of twelve theme topics, as in the first column on pages 18-19. For each topic write at least two theme ideas, preferably more, which may give that topic direction. Be certain to state each theme idea in a complete sentence.
- B. Write a short paper (about 200 words) in which you make clear the distinction between a *topic* and an *idea*.
- C. Read the following theme carefully:

PREJUDICES

My uncle enthusiastically reads such books as *That Printer of Udell's* and *Elmer Gantry*, books which enlarge upon the faults of the religious. At the very mention of religion he will talk as though inspired about the narrow-mindedness, ignorance, and hypocrisy of church members, priests, ministers, the Pope, or anyone who happens to smell even faintly of religion. But his statements are rather inaccurate, for he has not been inside a church for more than twenty-five years. He has an excellent reason for staying away.

He will not enter a church or listen to any direct information concerning the subject of his favorite prejudice because he might discover himself to be mistaken. To him this would be a major tragedy. What, then, could he talk about? Over what could he become dramatic? What else could have the power to make him righteously indignant? There is a lot of personal satisfaction in a distrust or even a hatred of something. Where better could he turn for this satisfaction than to his own prejudices, avoiding any facts which might destroy the pleasure?

In that fact we find the main reason for the adhesive quality of a prejudice. The pleasure of distrust was the reason why so many newspapers who scoffed at the Wright brothers refused to investigate when they heard rumors that the Wrights were flying. The pleasure of hatred is the reason why the members of one denomination or one church will damn all other

THE THEME

denominations. Likewise it seems to keep many a radical agitator in the purest ignorance of the economics of governmental institutions he is attacking.

There is another and much more apparent reason for the refusal to let go a prejudice: the great humiliation involved in admitting a mistake. There seems to be some part in our mental make-up which assures us that we can't be wrong. Therefore we will not be wrong.

My uncle will never be wrong, nor will he ever be lonely. He and millions like him will take their different prejudices through life, and they will always keep their minds carefully protected against any outside influence which might add a little to their overrated intelligence.

1. Discover and underline the statement of the theme idea.
2. State the specific topic of the paper.
3. State the general subject of the paper, and explain how it differs from the specific topic.

6. *Determining the Method of Development (A-6)*

- A. What is the principal method employed in the theme given in Exercise 5? narration? description? exposition? argumentation?
- B. By what other method than the primary one used might the paper have been adequately developed? Rewrite the paper according to a new method and compare the two papers for effectiveness.

7. *The Outline (A-7)*

- A. Read carefully the following theme:

TODAY'S SAVAGE

The most shocking thing about the World War, to many people, was the abandoned manner in which the leading civilized nations of the world threw themselves into the conflict. The theory that our twentieth century civilization has changed men, and consequently the war-like tendencies of nations, received a rude shock; for it became very evident that human nature had changed little, if any, during the last thousand years. "This is not difficult to comprehend when we reflect how recently man has acquired any semblance of civilization. Mr. Wells, in his *Outline of History*, says that only four or five hundred generations intervene between ourselves and our savage ancestors, which is scarcely enough time for the modification of a species. "Make men and women," he says, "only sufficiently jealous or fearful or drunken or angry, and the hot eyes of the caveman will glare out at us today." In view of this fact, evidently we expect too much of man who has been exposed only a very short time to the restraining influence of civilization.

If this is true, it is no wonder that all efforts to prevent war have so far failed miserably. The plans of a League of Nations, or of a Disarmament

PROPORTION IN THE THEME

Conference must necessarily be based upon the thinking of men acting as rational human beings. Unfortunately, however, as Mr. Wells points out, men quickly show their primitive ancestry under emotional stress, and anyone who has been in a crowded theater when the alarm of "Fire!" is shouted, knows how irrationally civilized people can act under the slightest provocation. If he was not too busy having reactions of his own, he saw men and women transformed into terror-stricken animals, clawing and fighting towards exits. He saw primitive terror that he will never forget. Those who saw normal and ordinarily peaceful citizens suddenly changed, during a recent garment workers' strike, into a howling mob that brutally beat inoffensive workmen and clawed the clothing from women, saw hatred of the most savage kind. How, then, can the behavior of nations be peaceful and rational when they are composed of human beings so easily blinded by hatred, fear, or other kindred emotions? Is it any wonder that treaties drawn up during peace time become mere scraps of paper at the first threat of a national crisis?

It seems, therefore, that we will continue to have war for some time, for "we are still out shambling toward the light." Men may devise plans that will reduce the temptation for nations in a reasonable frame of mind, but such plans will always fail because men abandon reason on the slightest pretext. War will only be eliminated when men have learned to control the passions inherited from savage ancestors. But many generations have yet to pass before this can begin to become a reality.

- B. Construct first a topic outline of the foregoing paper. Then make a sentence outline of the same theme, heading it with a sentence which represents the theme idea.
- C. Make a topic outline for a discussion of "Why I Came to College." Re-work it into a sentence outline. Write a theme of 500 words based strictly upon the sequence established by the outlines. For this exercise it is important that directions be followed exactly; in other words, do not write the theme first and the outline afterwards.
- D. Comparing the theme you have written with the outline of it, bracket the paragraphs of the theme as they show in the topics and subtopics of the sentence outline. Follow the method used on pages 22-23 and 24.

8. *Proportion in the Theme (A-8-10)*

- A. Study the introductions to "Prejudices" (pages 31-32) and "Today's Savage" (pages 32-33). In each, underline the approach once and the statement of the theme idea twice. Enclose all introductory information in consecutive passages and in isolated phrases in square brackets. Encircle the statement of authority, or the words which imply authority. If you are unable to follow these directions because one of the elements is missing, explain in a written sentence.
- B. In the same way, analyze several of your own themes. Which of the usual elements of an introduction were absent from your themes? Will it help

THE THEME

the effectiveness of your introductions if the missing parts are supplied? Rewrite the introductions, supplying the missing parts or improving those which are present.

- C. Study the conclusions to "Prejudices" and "Today's Savage." Write a paragraph trying to explain the impressions which the conclusions left with you. Write another paragraph analyzing the "technique" used in the conclusions, that is, whether restatement, summary, prophecy, or implication was resorted to by the original writers.

CHAPTER THREE

THE PARAGRAPH

1. *Definition*

THE NATURE OF THE PARAGRAPH

THE writer begins a theme by choosing a subject. Then, after formulating his theme idea, he considers the stages by which he will express on paper the concrete details and generalizations which compose his thought. These stages will be chapters in a book and sections in a long article, but in a short theme they will be paragraphs. The writer does not forget that sentences make up his paragraphs and lead him from one stage to another, but he realizes that his paragraphs must be well planned and that he can consider his sentences when he is ready for them. His starting point in writing is the setting of a goal, his subject; and in planning his paper his next consideration is, logically, his paragraphs.

This matter of dividing thoughts into sensible units is a complicated one. To break almost any discussion into parts is difficult because there are many possible ways of doing it, no one of them clearly better than another. A student, Gordon Letterman, after reading Stephen Leacock's "Americans Are Queer," decided to write a similar essay and began by placing across a sheet of paper the generalization —

Americans like to sit

Immediately a number of details supporting this statement came to his mind, and obviously, before attempting to write, he had to sort them into groups — to make them conform to some sort of plan or outline. After a good many trials, he discovered that the following aspects of his generalization seemed most logical and most satisfactory:

Americans refuse to stand: They sit to exercise.
They sit to work.
They sit for recreation.
They sit to shop.
But what can one expect?

THE PARAGRAPH

This division made the parts of his idea clear and gave him a plan for separating his details into manageable groups. But to let the reader see why his generalizations seemed justifiable to him, and to make the phases of his idea emphatic, he had to expand them into paragraphs. The five paragraphs which follow are his theme:

BUT WHAT CAN ONE EXPECT?

Americans refuse to stand: they sit to exercise. Some six years ago an Associated Press article related how the late President Calvin Coolidge spent his exercising period sitting upon a hobby horse. It seems he did not choose to stand. The successful business man, when he awakes and
5 pulls himself out of bed, falls into the seat of a rowing machine or some similar contraption, while his less fortunate neighbor sits on the floor to do his daily dozen. Americans ride horses and bicycles to parks where benches are provided for their comfort. Their nature clubs take hikes in automobiles and gather with their camp stools to sit around the evening
10 bonfire and discuss the day's observations.

Americans refuse to stand: they sit to work. Executives occupy large cushioned chairs behind long mahogany tables, clerks sit at individual desks, factory workers sit before huge machines, and salesmen travel about in autos. The housewife sits to wash and wipe dishes, sits to sew, sits to
15 iron, and sits to rock the cradle. Elevators and streetcars are equipped with stools so that the operators may sit to drive. Even the farmer sits to plow, to sow the seed, and to reap the grain.

Americans refuse to stand: they sit for recreation. They erect large and costly grandstands and sit for hours to watch a parade of floats pass
20 by. Evening after evening the seating capacity of their movie houses is exhausted. They sit up all night to get London on their newest "Model X" radios. Summer tourists sit at the wheels of the latest model roadsters and race madly across the country. And every year the southern beaches of America are crowded with the *élite*, who, attempting to acquire a sun
25 tan, sit for days upon the sands.

Americans refuse to stand: they sit to shop. Neighborhood stores have cane seats before their counters so that the customers need not stand and view the wares. They won't anyway; they sit down and order their groceries by phone. The larger city stores maintain purchasing depart-
30 ments where customers may deposit their orders, then sit and wait until they are delivered.

Americans refuse to stand: but what can one expect? In infancy they are carried about and pushed in baby buggies and go-carts. At the age of three they are given kiddie-kars, rocking horses, wagons, see-saws,
35 slides, and swings, so that they may sit to play. When five years old they ride tricycles and miniature automobiles and trucks. They ride to grammar school on bicycles and to high school in model T Fords. It is only the exceptional American who forsakes the teaching of childhood

STRUCTURE

and stands merely for the fun of it. George Washington was the last 40 exception. He stood in the bow of a boat which crossed the Delaware in 1776.

B-1

DEFINITION With this theme in mind we may formulate a working definition: *A paragraph is a group of sentences related to each other by the fact that each deals with the same thought or with the same phase of a thought.* In the rest of this chapter, to simplify the discussion, we frequently talk about paragraphs as if all of them existed independently. Independent paragraphs, however, are rare. Those which dovetail are the rule.

2. Structure

THE TOPIC SENTENCE Every new paragraph is indicated by indention.* The white space of indention introduces a new idea, but it does not end the author's duties in the matter of introduction. At home we must say more than "Mother, this is a person," when we present a friend. We must give the person's name and perhaps his title before acquaintance may begin. So the author, having implied by his indention that he wishes to introduce a new idea, must go still further. He must give the name of the idea before the reader can get acquainted with it. *The sentence in which the idea of the paragraph is named is called the topic sentence. In it the author states or summarizes, definitely and sometimes quite bluntly, the main thought of the paragraph.*

B-1

(a) *Use* The topic sentence usually comes at or near the beginning and serves the reader exactly as a sign post serves a traveler. This sign post has been removed from the following paragraph to show the importance of the topic sentence.

The coach, dancing, smoking, dating, and society in general have come in for a share of the blame. Some consider the faculty at fault, some the student support, some the alumni; but all this comment is chaotic and pointless and none of it has any bearing on a solution.

* In handwritten work the indention which marks the beginning of a paragraph is usually about one inch; in typewritten manuscript it is usually about five letter spaces; and in printing it is generally about the width of the printed letter M. Practices vary slightly according to the tastes of the author, the publisher, or the audience to be reached. Business men, for example, have become accustomed to what is known as "block paragraphing," especially for business letters. Instead of being indented, the first sentence of a new paragraph is begun at the left-hand margin, but each paragraph is separated from the next by a double space, that is, by a space twice as wide as that between the lines within the paragraph. An example of this may be seen on page 593.

THE PARAGRAPH

B-1 Here the details are indeed "chaotic and pointless." But if the sentence —

Every cause under the sun has been brought forward to account for the failure of the team. (5:4) ²

is placed at the beginning, the seemingly unrelated details are pulled together and the direction of the paragraph is made clear. (See EXERCISE 9-A.)

(b) *Kinds* Introductions need not be stereotyped in writing any more than in society, for there are many kinds of topic sentences. The simplest of them is the *forecasting* statement:

And the paths of the sea must alike in law and in fact be free. The freedom of the seas is the *sine qua non* of peace, equality, and co-operation. No doubt a somewhat radical reconsideration of many of the rules of international practice hitherto thought to be established may be necessary
5 in order to make the seas indeed free and common in practically all circumstances for the use of mankind, but the motive for such changes is convincing and compelling. There can be no trust or intimacy between the peoples of the world without them. The free, constant, unthreatened intercourse of nations is an essential part of the process of
10 peace and of development. It need not be difficult either to define or to secure the freedom of the seas if the governments of the world sincerely desire to come to an agreement concerning it.³

In his topic sentence Wilson says, in effect, "I am going to tell you why the seas must be free," and leaves little chance for the main thought of the paragraph to be misunderstood. Because it is clear, the forecasting sentence is valuable when material is difficult to present. It gives immediate orientation, but it remains no more than a pointer.

The *inclusive* topic sentence, however, does more. It not only states the subject but also tells what direction the thought of the paragraph is to take. The forecasting sentence of Wilson's paragraph could be made inclusive if reworded:

The paths of the sea must alike in law and in fact be free *because freedom is necessary if the people of the world are to communicate freely with each other, if they are to develop, and if all are to have peace.*

² Whenever passages, sentences, phrases, or words in this book are followed by a series of numbers in parentheses, those numbers refer to the page and the line from which the passage or word is quoted or adapted. For example, the student editorial, from which this sentence comes, appears on page 5, and the sentence begins in line 4 of the essay.

³ Woodrow Wilson, "A League for Peace," a speech before the United States Senate, January 22, 1917.

Something of the line of attack, something about the freedom of the sea, is now explained, just as in the first sentence of the following passage the future heating system is prophesied and defined:

In the future we will return again to that excellent heating system — already in use in Japan and Europe — of evenly heating the whole floor, or floor and walls, so that they themselves act as the radiator and the cumbersome fixtures are gone. At the new British Embassy in Washington, for example, the entire ceiling
5 radiates heat downwards. This is said to have the advantage that persons sitting down get the whole benefit of the radiation, while people moving about are cooled by their contact with the air, for it is not the carrier of the heat.⁴

Sometimes a question at the beginning of a paragraph will stimulate interest. If so, the *question* becomes the topic sentence and the rest of the paragraph answers it. Wilson and Haskell, for example, might conceivably have begun their paragraphs by asking:

Why must the seas be free?

What will the heating system of the future be like?

This type of opening statement is occasionally very effective, but it must be used cautiously and infrequently, for the use of the question quickly becomes monotonous.

For the sake of variety or emphasis the topic sentence may be reserved until the facts have been presented. Coming at or near the end of the paragraph, it will then be a *summarizing* topic sentence. Like the question, the summary should be used with care, for if the reader plows through a paragraph of details without knowing what they mean, he is likely to be confused unless the previous paragraph gives him a clue. In the following passage the end of one paragraph guides the reader easily into the next, the point of which is not stated until the last sentence:

...in a horse and buggy. I can remember that a journey from the southern part of St. Louis to the northern part took us most of the day.

Now, however, I go twenty-five miles merely for an outing of half an hour's duration. In one day, if I wish, I can travel four hundred miles in
5 an automobile that is by no means especially powerful or fast. If I use an aeroplane I can be in New York within twenty-four hours after I leave St. Louis, and I can be in San Francisco, leaving from New York, in forty-eight hours. A trip across the ocean in a dirigible, even around the world, can be accomplished in less time than it formerly took me to go
10 from St. Louis to Kansas City. *In one lifetime — mine — transportation has doubled, tripled, quadrupled in speed.*

⁴ Douglas Haskell, "The House of the Future," *The New Republic*, July 1, 1931.

THE PARAGRAPH

B-2 Although most writers find one kind of topic sentence easier to use than others, a good writer never sticks to one sort. He varies the type just as he varies the phrasing and the position, and his trouble is repaid by the increased freshness of his work. (See EXERCISE 9-B.)

B-2 *THE CONCLUDING SENTENCE* Sometimes another device besides the topic sentence is necessary to make a paragraph seem complete. *The concluding sentence, which sums up emphatically the idea introduced by the topic sentence and elaborated in the paragraph, is such a device. It should drive home what has been said so firmly that the reader will remember the final statement even if he forgets the details leading up to it.* Although the concluding sentence in the following paragraph repeats almost the exact thought of the topic sentence, it is more forceful because it has been pared to the core:

The enormous size of the United States easily accounts for this [the machine-like nature of political parties]. In spite of the fact that the Americans are more uniform in their habits than any other modern people, their country is so large and so varied in climate and development that the same point of view could not possibly exist on the coasts of the Atlantic and the Pacific, the Great Lakes and the Gulf of Mexico. It is therefore almost impossible to draw up a program which will enable a single political party to satisfy the interests of the different regions. The basis of the parties is always local, for in them can be discovered the viewpoint of the South, the East, the West, and the Pacific. Beyond this there is no unity. The country is too big.⁵

Not every paragraph needs a concluding sentence, for often an idea is so clearly stated that repetition would insult the reader's intelligence. But when the material is complicated or expresses a vital phase of a main thought, a restatement is almost a necessity. (See EXERCISE 10.)

PROBLEMS OF DIVISION The topic and the concluding sentences form a sort of framework. Once this is established there arises the question: How much or how little is needed to fill it in? How much or how little, in other words, must be said to develop each paragraph idea? The student should analyze his subject with great care. Obviously the material must be divided into manageable parts which, if the reader is to digest them readily, must not be too long. An older fashion permitted people to serve their thoughts, as they served their meat, in uncut chunks. A single paragraph of Sir Walter Raleigh's "Fight of the Revenge" is 1600 words long, and covers four

⁵ André Siegfried, *America Comes of Age*, New York: Harcourt Brace and Company, 1927.

and a half pages in modern type. Present-day readers have not the patience required by this type of writing; they have come to expect at least one break on every page, and to shy away when they do not find it, suspecting that thoughts which need so much expanding are too deep for them. If newspapers and magazines are a fair indication, the modern paragraph is about 125 words long.⁶ This nice mathematical calculation does not, however, simplify paragraph division, for ideas cannot be so neatly chopped into bits. There are two things to consider. First, modern stylistic practice suggests an average paragraph length. Second, *each phase of a thought, no matter how short, must be placed in a separate paragraph, and no matter how long, must be fully developed within a paragraph.* Failing to understand these two things, many unpracticed writers produce paragraphs which are either too long or too short. (See EXERCISE 11.)

B-3

B-3

(a) *Paragraphs
too Long*

The tendency to write over-long paragraphs is not always easy to correct. Careful study may reveal unnecessary repetition or needless details, in which case

one has only to use his blue pencil. It may be harder to see that several phases of an idea have been handled as one. This failure to separate ideas, however, is often the root of the trouble. Don Marquis wrote an essay called "On Being Fifty-Five." The following passage from it contains three phases of his thought, here erroneously written in a single paragraph:

It took me three years to get through with being thirty-five: all the year before, all the year I *was* actually thirty-five, and the entire year afterward. There was something *about* thirty-five! Perhaps the reflection that half the traditional span of man's allotted life was gone, and I could no longer consider myself just a Mere Boy, with a possibly successful future before me. An appreciable slice of that Future was *behind* me, and I hadn't quite known how it happened. So, mentally, I wore crêpe for three whole years. Forty didn't jolt me particularly. I slid past forty easily enough, still thinking I was thirty-five — although now I thought of it as *only* thirty-five. Forty-five gave me some qualms. I wasn't getting *old*, but I felt that I could no longer conceal from myself that I was approaching Middle Age. Fifty hauled off and kicked me in the ribs. I felt almost as old at fifty as I had at thirty-five, more especially as I couldn't for the

⁶ The more elementary a piece of writing, the shorter are the paragraphs. Children's books are usually written in paragraphs containing only three or four sentences each, or much less than a hundred words. On the other hand, formal theses, scientific reports, and even thoughtful informative essays published in semi-popular magazines may contain from twenty to fifty sentences in each paragraph, or more than seven or eight hundred words. (See EXERCISE 11.)

THE PARAGRAPH

B-3

life of me tell what I had done with the fifteen years between thirty-five and fifty. It seemed to me about like this — one day I was thirty-five, and I sat at my desk pecking at my typewriting machine, and I wanted a cigarette, and couldn't find one. So I went out of the house, and round the corner to the drugstore and bought a package of cigarettes, and came back, and sat down at my typewriter again, and lighted one of them, and looked at the calendar above my desk... and discovered I was fifty, instead of only thirty-five. I have no clue as to how these temporal miracles accomplish themselves.

As we implied, this was originally divided into three paragraphs. How can we determine where the division should be? First, by asking which are the important phases of thought, that is, which ages shocked Don Marquis most.

They were, evidently, thirty-five and fifty, a fact which seems to indicate that his remarks about each of these ages should be put into a separate paragraph. But should there be separate paragraphs for forty, and for forty-five? Those two ages were rather unimportant, no more than years of transition between two vastly more impressive birthdays. The emphasis rests, not upon them, but upon *not minding* them. Logically, then, they may be combined. Mechanically, also, combination seems advisable, for if what he says about being forty were placed in one paragraph and what he says about being forty-five were placed in another, the paragraphs would be very short; they would, in fact, be choppy. Either consciously or unconsciously realizing this, Marquis placed the discussion of these two ages in a single paragraph. As he wrote the passage, the paragraphs began with the lines:

It took me three years to get through with being thirty-five: all the year before,...

Being forty didn't jolt me particularly. I slid past forty easily enough, still thinking I was thirty-five....

Fifty hauled off and kicked me in the ribs. I felt almost as old at fifty as I had at thirty-five,...⁷

A long paragraph does not have to be divided merely because it is long. Remember that a paragraph is the full discussion of a single thought. If, after a thorough examination, all the material in one paragraph seems to belong, then it should be left there. (See EXERCISE 12-A.)

⁷ In correct form, *Harper's Magazine*, February, 1934.

If, on the other hand, an idea seems to divide itself into paragraphs which are monotonously short, there are two ways in which the fault can be remedied. The first is combination. Often several divisions which seem to discuss separate phases should be parts of a longer paragraph, bound together by a unifying topic sentence. For instance, an editorial, "Yale Restricts Football," might have been written as two paragraphs, each developing one of the following phases of a thought:

(b) *Paragraphs
too short*

1. Yale's action will reduce the over-emphasis on football.
2. Yale's withdrawal should result in greater attention to studies.

But the writer was not interested in the possibilities of expanding his idea. He chose, rather, to express it all in one paragraph beginning with a unifying topic sentence:

(topic sentence)	5	<i>At last a leading university has had the courage to break with commercialized and over-emphasized football.</i> Yale's program of restricting intercollegiate football to five games, subordinating the professional coach, admitting students free, charging lower
(first phase)	5	rates to the general public, and stimulating intramural competition will go far to puncture the inflated sport. Yale's action pulls down the side-show which, as Woodrow Wilson once said, has overshadowed the main tent. The question
(second phase)	10	remains what the main tent has to offer. Will it be capable of giving the students something as engrossing, something as full of excitement, of ideas and action, as the practice field, the strategy blackboard, and the concrete bowl? One would be glad to see young college men squandering sustained and whole-hearted devotion upon something worth-while. ⁸

This combination of closely related ideas may also be used to give pleasing variety in paragraph length or to emphasize one phase of an idea more than another.

The stylistic effect and the emphasis which the editorial writer gained by avoiding short paragraphs is lacking in the following passage, typical of many which are written in class themes. The introductory sentences suggest that the uninvited guest and the unwilling host have been sparring for topics of conversation, trying first one and then another. These sentences also suggest that "dogs" is only one of several subjects that have sprung up and languished — only one part of a rather unpleasant time:

⁸ *The New Republic*, June 8, 1932.

B-3

Well, then he will tell me what his dog did that morning, or what the boss's baby said last Friday afternoon. I'm the sort of person who usually gets into the spirit of the thing about that time, so I make a game of it. See who can tell the tallest tale.

A poor game, true, but better than brooding. The time before last that one of my especially Uninvited Guests was over we talked for over an hour and a half about dogs — dogs he had known, dogs I had known, dogs we had read about, dog diseases; Albert Payson Terhune; Rin Tin Tin; hydrophobia; and on, and on. At first it was fun. He would tell about the dog he had known who would carry a bundle of meat in his mouth without once taking even a little bite of it.

And I would counter with a story of mine. But his acquaintanceship was wider than mine and he was still going strong when my feeble stock of dog stories was exhausted. So I relied on my rather fertile imagination. I told about the dog who used to go for his master's evening paper. Once the storekeeper gave Rover (I always call dogs "Rover") two cents change instead of three.

The dog looked at the change and then turned around and bit the storekeeper on the leg. After a few stories like that my Guest looked at me with a rather disappointed eye (as if he expected better of me) and changed the subject. But neither of us suggested his going.

These paragraphs are considerably shorter than most, their average length being about sixty-five words. Thus there is a reason for suggesting that several or all of them may be combined, a reason which is reinforced by the fact that the conversation about dogs was only one part — one phase — of a generally uncomfortable evening.⁹ As a matter of fact, Gordon Sager, a student, writing a theme on "The Uninvited Guest," realized this relationship and wrote the whole passage as one paragraph. (See EXERCISE 12-B-C.)

*DEVELOP-
MENT*

If short paragraphs cannot logically be combined, they may sometimes be developed at greater length.

It is fairly easy to explain a low grade, and it is sometimes even easy to ask for a bigger allowance, but there are times when

⁹ Conversation presents a special problem in paragraph division. If it is used to portray an individual thought or character, or to further action in narration, each change of speaker is indicated by a new paragraph. (See, for example, any of the short stories in Chapter X, Narration.) If, however, dialogue between two or more persons is used to illustrate one thought or impression, it is all placed in one paragraph. (See, for example, the incident quoted from Dorothy Canfield's "Motes, Beams, and Foreigners," page 282.)

When every speech is placed in a separate paragraph, the speeches are emphasized. When indentation is not used to indicate the change of speaker, the absence of white space allows both the eye and the mind to retain a continuity of idea or action; the speeches become, not individual units, but parts of a total impression. (See EXERCISE 12-C.)

ideas — particularly the kind required in themes — seem wordless, when, for instance, the development of a topic sentence refuses to unfold itself. When this happens, as it now and then does to the best of writers, *there are several methods which may be deliberately and consciously employed to work out the thought.* These devices, of course, do not furnish ready-made ideas; they merely show the writer how to express the ones he already possesses.

B-4

Let us suppose that the instructor has demanded a paragraph and that the student writes across the page a topic sentence but cannot determine how to proceed. Perhaps for the moment his mind is blank about the subject or perhaps, as often happens, so many details present themselves that he does not know where to begin. He has more to say, but is at a loss for ways and means of saying it. The following paragraphs, in which the topic sentences are italicized, illustrate the technical methods of development the student may use to expand his idea:

By expressing or implying a question and giving *reasons* in answer:

(implied question)	<i>There is urgent need for reform in the management of our prisons.</i> We need this reform because our prisons are turning loose upon
(first reason)	society a horde of malcontents, embittered, convinced that they are now no longer either wanted or useful members of society.
(second reason)	5 These malcontents, many of them normal human beings when they were imprisoned, are now running our crime rings, corrupting others; they are now costing society heavily in money and in human lives.

By *defining* some key word or words of the topic sentence:

(terms named)	<i>At the college I have just quitted the minimum requirement may, perhaps a little sweepingly, be thus described: the student, at the end of the semester of eighteen weeks, must be able to write a theme without committing what are known as the "period fault" and the "comma fault."</i>
(first definition)	5 The "period fault" may be observed in the second sentence of a passage I have quoted from my poetic freshman: "placed in harmony or rhythm, that having an emotional reaction on the reader." It is, in the language of the texts, "a pseudo-sentence, without subject or finite verb." The "comma fault" is defined in a learned potboiler as "presenting as a single sentence
(second definition)	10 two or more grammatically complete sentences that are not connected by co-ordinating conjunctions or separated by semicolons." The same text (I collaborated in the production of it) illustrates the error with this sentence: "He had failed in his
	15 career, failed in love, failed in honor, accordingly, he determined to end his worse than useless existence." (181)

THE PARAGRAPH

B-4 By giving *concrete details* and *examples* which appeal to the imagination and the emotions:

- | | | |
|------------------|----|--|
| (first example) | 5 | <i>In those dim, far-off days, who had dreamed what would come?</i> Who could have believed that great nations would discard without compunction all the carefully built-up conventions of international law? That murder in the air, on land, on the sea, under the sea, would be rewarded by the highest military honors? That |
| (second example) | 5 | a supposedly friendly nation would fill another land with spies — |
| (third example) | 10 | even among the accredited envoys of diplomacy? ¹⁰ |

By using *comparison* or *contrast*:

- | | | |
|----------------------|----|---|
| | | <i>There is urgent need for reform in the management of our prisons.</i> |
| (comparison implied) | 5 | If a man is ill, do we shut him away in a dark, uncomfortable room and leave him to die or recover as best he can? We do not. We send for an efficient doctor to diagnose his ailment. |
| (contrast stated) | 5 | We put the patient in a cheerful, clean place. We surround him with all the pleasantest things and encourage him constantly: "You look much better." "You will soon be out again." The criminal is really mentally ill, but we do none of these things to help him regain his health. Our treatment |
| (comparison stated) | 10 | is basically wrong, and it must be changed. |

By using *comparison* and *contrast* together:

- | | | |
|-------------------------|----|---|
| implied contrast | 5 | <div style="display: inline-block; vertical-align: middle;"> <i>City living, however, as we Americans know it, is impersonal. The I-that-am-I lives for most of its day among strangers, and comes home at night to the unhomely environment of an apartment in a beehive — and the personality of a newspaper. In the modern university, instead of a dozen professors in familiar rivalry, there is a great teaching machine, in which the units are solitaires, drifting in and out, as impersonal in their relationship as the employees of a steel mill.... For writers there is now no Grub Street even. A few of the lonely youngsters take refuge in Greenwich Village, where tradition says they will meet their kind, but most of them are scattered in lodging houses, small jobs, farms, newspapers — anywhere, everywhere.¹¹</i> </div> |
| contrast and comparison | 10 | |

By using *analogy*, a comparison of two things different in all respects but one:

There is urgent need for reform in the management of our prisons. A river at flood stage is dangerous to common welfare, and so we shut it off by dikes

¹⁰ Christopher Morley, "The Man," *Shandygaff*, Garden City: Doubleday, Doran and Company, Inc., copyright, 1918.

¹¹ Henry Seidel Canby, "Anon Is Dead," *American Estimates*, New York: Harcourt Brace and Company, 1929.

and redirect its channel for the common good. If, however, we obstruct its progress so that the water stands still and accumulates, we make for
 5 ourselves a menace of stagnation and disease that is even worse than the river running wild; the water becomes too polluted to be of use to human beings ever again. Prisoners are men become dangers to society; we therefore shut them away from their fellows. But instead of directing their lives in the proper channels, as we direct the flow of a river, we put them
 10 in prison, making their lives cesspools of stagnation and waste. The prisoners stand very little chance of ever again becoming useful members of human society.

A further study of textbooks and of models may suggest a dozen other ways of developing a topic sentence: negation, elimination, extended illustration, and so on. As many more may be devised. All, in one form or another, contain essentially the same basis of explanation, illustration, and comparison. One need not feel that he is confined to any single method throughout a theme. In fact, two or more may be used in one paragraph, and often are, as in the following:

There is urgent need for reform in the management of our prisons.

definition	{	5	By management I mean not only the selection of better prison officers and the discarding of the present ones who are merely political pawns, but also the changing of routines, rules, even the physical structure of the prison. The prisoner is now so ill-treated and so misdirected that he has little chance to regain a place in normal society. Like a leper in the Middle Ages, he is shut away, and his moral illness left to run its own course.
reason			
comparison			

Again, John Gunther, writing about "The High Cost of Hoodlums," used a happy mixture of reason and example:

The racket in the cleaners and dyers business deserves a special word.

reason	{	5	This is the most famous of... rackets, and probably the most typical. It has made enormous profits, and almost every type of crime has been laid against its door. Pieces of dynamite are sewn into the seams of clothing — and the clothing sent to the cleaner. Drivers for "opposition" trucks are beaten to such a pulp that in their faces only the eyes remain intact.... Finally, this racket is of really intimate interest to every person, because for a considerable interval every one who wanted to have his trousers pressed paid fifty cents to the racket for the privilege. ¹²
concrete detail			
reason			

If one finds that he can neither develop a thought nor combine it logically with another, he had better drop it than join it to an unre-

¹² With James W. Mulroy, *Harper's Magazine*, October, 1929.

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- B-5** lated idea, for the purely mechanical process of building up explanation, definition, and illustration does not make for good writing. To be interesting one must have something to say. (See EXERCISE 13.)

3. *Unity and Coherence*

SELECTION OF DETAIL

- The old rule that everything has its place applies to paragraphs as to all else. A paragraph must, by its nature, have unity or "oneness" of idea; nothing should be added which is not a part of the idea formulated in the topic sentence. *Unity requires, primarily, a judicious selection of details.* Unfortunately, most of our thoughts do not come neatly done up in small bundles, but are, rather, chains of association in which one image calls up another with no logical continuity. To the bewilderment of his reader, the inexperienced writer often lets himself become entangled in these chains. In the following paragraph, for example, the author, while recalling one experience, lets his mind wander (lines 14-16) to a second experience which has nothing to do with the first:
- B-5**

The etiquette at the court of the Black Prince was formal and sometimes fraught with danger for us occidentals. At the conclusion of our first audience, for example, the Prince indicated that we might withdraw from the royal presence. We carefully watched the Chamberlain and, following his every motion, bowed low, then straightened and directed a look of adoration at his Highness. Next we put our left foot behind us, then our right, then our left, all very deliberately, and always hoping and praying that we would not crash into the person behind us or trip over one of the numerous rugs which were scattered with artful care over the slippery hardwood floor. As we backed slowly away, I caught my breath, recalling the time when my sister Sally and I had both stepped on the same hall rug at once, and had come down with a solid bump. The mere recollection was a mental hazard: suppose some such disgraceful accident should befall us now! Sally has now become a famous singer, demanding and getting, so I hear — for she never writes — over a thousand dollars a recital. At any rate, we all managed to reach the door of the antechamber where, once out of sight, we breathed again.

5
10
15

The author's first mention of his sister helps to make clear the discomfort of that painful exit; having had such an accident once, he is doubly fearful now. But, although the association is obvious enough, his second mention of the sister breaks the unity of both mood and thought. (See EXERCISE 14.)

- B-6** A clear topic sentence and well-chosen details are not always enough. *The details in a paragraph must be well arranged and so worded that their re-*

lation to one another is at once apparent. Upon this arrangement of details, called coherence, depend force and clarity. Logical arrangement within the paragraph varies with the material, just as logical arrangement in the whole theme varies. The problem is to arrange the details so that they will unfold the idea in a clear and effective progression. The progression may be from the general to the particular, from the particular to the general, from the known to the unknown, or, in a chain of reasoning, from cause to effect. According to common sense and all the rules of logical arrangement, one subject should be finished before another is begun. What happens when this suggestion is ignored may be seen in the following paragraph. In it are two related topics, a description of a machine and a discussion of the importance of the same machine. Because the details of both topics are jumbled together the paragraph fails in its purpose of communication:

(1) The machine looks modest, and, to anybody capable of understanding machines, very simple. (3) It requires very little power to drive it. (6) But if you look at it closer and realize what it is doing, the machine is one of the greatest marvels of all the marvelous history of machinery, the crown of over five centuries' development in the most vital of all civilizing arts. (4) The buzz of its driving belt and the click, click of the work it is doing hardly makes itself heard at your ear above the clatter of Leadenhall Street. (7) The machine is casting and setting type all by itself—setting it, too, more regularly, more clearly, more cheaply, and more untiringly than written words have ever been set before. (2) It stands perhaps 4 feet high, it is 3 feet 8 inches long by 3 feet broad, and it weighs only 900 pounds. (5) Altogether it is one of the least ostentatious machines that ever made a revolution.¹³

All the sentences describing the machine and the way it functions should come before those discussing its value. The natural order, then, instead of 1,3,6,4,7,2,5, is 1,2,3,4,5,6,7, which is the order G. W. Steevens used in writing the paragraph.

Perhaps the most natural arrangement of narrative material is the chronological, that is, according to time sequence. The following paragraph violates this principle and is therefore confusing:

(1) At the proper and chosen moment, the senior melter shouts "Heow!" and the great furnace rolls on its side on a pair of mammoth rockers, and points a clay spout into the ladle, held for it by the crane. (3) You never

¹³ Adapted, G. W. Steevens, "The Monotype," *Things Seen*. Copyright, 1900, 1928. Used by special permission of the publishers, The Bobbs-Merrill Company.

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B-6

know when the desired but terrific result is accomplished. When it is, you retire just as you would from an exploding oil well. The brew is loose. It comes out red and hurling flame. Into the ladle it falls with a hiss and a terrifying "splunch." (2) Before the hot soup comes rushing, the second helper has to "ravel" her out. "Ravelling" is poking a pointed rod up the tap-spout, till the stopping is prodded away.¹⁴

Instead of giving the details as they happened, the writer mentions the "terrific result" before he tells about "ravelling," a process which makes the result possible. By placing the sentence-groups in the 1,2,3 order, the paragraph is made to read properly and effectively.

With many types of material, a paragraph may be built up to a climax. This climactic effect is achieved by placing the least important details first, and saving the most emphatic or surprising ones until the end. The following paragraph, taken from a student theme, falls flat because the writer was unwise in the arrangement of his material:

(7) When that afternoon's practice was over I found that I had been demoted from the first team to the second, and that there was a strong possibility of my being asked to play on the third team. (6) Though I was stationed below the basket, a position from which I could normally score at least four out of five times, I received the ball exactly sixteen times — I counted them — and I made one basket. (4) If I was running and the ball was passed to me, it sailed through my fingers. (5) If I was dribbling, I succeeded in kicking the ball to the other end of the court. (2) I reported ten minutes after the practice session had started. (3) My left foot stumbled over my right foot and my right foot stumbled over my left. (1) I could do nothing that was expected of me.

In substance the author says that since he could do nothing right he was demoted. The first sentence states this idea and the remaining ones illustrate his clumsiness as an athlete, and as a writer. He should have placed sentence 1, which now concludes his paragraph, at the beginning and, to preserve the time sequence, should have followed it by sentence 2. The other facts should then come in the order of their seriousness as errors (sentences 3,4,5,6) and, as a fitting climax which caps the events of a bad day, sentence 7 should serve as the conclusion.

There are other ways of arranging material than those we have discussed and illustrated up to this point. A process is most easily followed, for example, if the material is arranged according to the steps

¹⁴ In correct form, Charles Rumford Walker, "Chapter in Steel," *The Atlantic Monthly*, June, 1922.

in the procedure. Charles Rumford Walker, in the correct version of the paragraph quoted above (pages 49, 50), followed this method in describing the process of "ravelling." A statement of opinion may begin with specific details of fact or appearance and proceed to the generalization, as in the original version of the paragraph by G. W. Steevens (page 49); or the opinion may be given first and may be followed by explanation, as in the paragraph quoted from Woodrow Wilson's "A League for Peace" (page 38). A theory may be presented by starting with familiar facts or ideas and going to unfamiliar ones. Sir James Jeans, in the third paragraph of "Why the Sky Looks Blue" (page 4), starts with the statement that "the waves of the sea represent sunlight," which he has explained in the foregoing part of his essay, and proceeds from his familiar analogy to a discussion of the theory of light waves. Any particular subject matter may suggest other ways of arrangement, one of which will perhaps be better suited to the subject than any other way would be. Once the method is set, however, it must be held to if the paragraph is to be coherent. (See EXERCISE 15.)

B-7

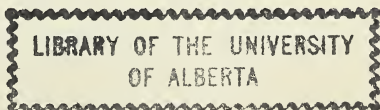
CONNECTIVES

(a) Transitional Expressions

Even with the most logical arrangement, however, a paragraph will not always seem coherent. *When the ideas appear but loosely joined, the parts may be brought into closer relation by the use of connectives.* The most obvious kind is the transitional conjunction, so called because, by suggesting what has been said or by indicating the nature of what is to be said, it carries the reader from one thought to another. Such words as *however, nevertheless, and therefore* are of this sort. Like them in purpose are transitional expressions such as *on the other hand, for this reason, if this is true, and on further consideration.* In the following paragraph transitional conjunctions smoothly bridge the gaps between the parts of an idea.

B-7

Mr. Richard Whitney, President of the [New York Stock] Exchange, in his recent address at Hartford and Syracuse, said that short sellers are beneficent influences; that they "prevent the market from becoming demoralized"; and that they are absolutely indispensable, since "no securities market could long continue in business if short selling were forbidden." Furthermore, Mr. Whitney contended, the fact that the prices of certain bonds and unlisted stocks, in which short selling is all but impossible, have shown wider fluctuations than the average of listed stocks "completely shatters the contention that it is the short seller who has forced prices down." Mr. Whitney undoubtedly expressed his sincere convictions. *Since, however,* thousands of equally sincere men hold diametrically



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B-7

opposite convictions, it seems improbable that the case against short selling can be "completely shattered" as easily as that.¹⁵

In the first sentence Mr. Foster has summarized three points from Mr. Whitney's speech, but he is not through. The word *furthermore* in the second sentence says, "Wait; there is more to come," and saves the reader an unpleasant split second of hesitation. The third sentence states a belief in Mr. Whitney's sincerity, but the fourth shows that other people are also sincere. The reader naturally expects the clause beginning with *since* to continue the discussion of Mr. Whitney, but the *however* automatically stops him for a moment and says, "Be ready to adjust your thoughts; I am going to oppose that statement." The connecting words and transitional expressions have helped to point out the direction at the same time that they have joined the parts of the thought.

Every inexperienced writer should have at his finger tips a list of transitional conjunctions and expressions. Furthermore, he should have enough of them at hand so that he need not repeat too often. The following brief list suggests a few of the many possibilities:

change of time: previously, formerly, meanwhile, then, now, since then, after this, thereafter, at last, at length, from now on

change of point of view: seriously, frankly, on the other hand, in another sense, but, in fact, on the contrary, nevertheless, however

no change of point of view: likewise, next in importance, in the same manner, similarly, in addition, too, also, that is to say, moreover

emphasis: indeed, add to this, besides, in addition to this, even more, above all, to repeat, further

forecast: first, to pass to, to continue, parenthetically, by the way

summary: for these reasons, we now see, in conclusion, as we have seen

(b) *Linking Expressions*

In addition to using obvious transitional words and phrases, modern writers seek to gain clarity and a smooth flow of ideas by a constant use of less obtrusive connectives: linking words or expressions. These relate ideas by repetitions, reference words, and synonyms, thus implying rather than stating the connections. By these means professional writers relate ideas so carefully that if we ignore the obvious transitional expressions and join only the linking words and phrases which imply connections, the result is a network of lines, as in the selection from Lytton Strachey's *Queen Victoria*¹⁶ reproduced on the opposite page. There the implied

¹⁵ William Trufant Foster, "Selling the United States Short," *The Atlantic Monthly*, February, 1932.

¹⁶ Harcourt Brace and Company, New York, 1921.

references cross and recross. Sometimes consecutive sentences are linked; sometimes a link carries across an intervening sentence or two; but Strachey never gives the reader a chance to forget the characters he has mentioned, or to misunderstand the relationship of his ideas.

LINKING WORDS AND PHRASES (FIG. I)

With considerable lack of foresight , too ,
 he [Lord Melbourne] had himself helped to bring
 about this unfortunate condition of affairs . From
 the moment of her accession , he had surrounded
 the Queen with ladies of his own party ; the
 Mistress of the Robes and all the Ladies of
 the Bedchamber were Whigs. In the ordinary course ,
 the Queen never saw a Tory: eventually she took
 pains never to see one in any circumstances. She
 disliked the whole tribe ; and she did not con-
 ceal the fact . She particularly disliked Sir Rob-
ert Peel , who would almost certainly be the next
 Prime Minister . His manners were detestable , and
he wanted to turn out our Lord M . His sup-
porters , without exception , were equally bad ; and
 as for Sir James Graham , she could not bear
 the sight of him : he was exactly like Sir
John Conroy .

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- B-7** Furthermore, the use of few obvious transitional expressions makes the style seem smooth and effortless and enables the reader to grasp the relationships with little trouble. (See EXERCISE 16.)

CONCLUSION Ideas are plastic, like clay, and because of this fact the business of writing is not a mechanical process but a problem in analysis and balance. In constructing paragraphs, faulty divisions will detract from the value of logical arrangement of material; poor arrangement will detract from the effect of a good topic sentence; a good topic sentence will be of little use unless the rest of the paragraph is unified. And all the mechanical aids will not change this fact: one of the writer's greatest tasks is to determine how he wishes to mould his ideas into sensible and manageable units, and how he intends to keep their relations clear.

EXERCISES

9. *Topic Sentences* (B-1)

- A. As you read articles in magazines and books, look for paragraphs which do not have topic sentences. Bring at least two such examples to class for comment. Notice whether any two consecutive paragraphs lack topic sentences. Notice also the presence or absence of topic sentences in narration and description. After you have observed the topic sentences in several stories and long descriptive passages, formulate in writing a principle about the use of topic sentences in narration and description.
- B. Under Exercise 13-A are given ten paragraphs taken from published works. Underline the topic sentence in each of these paragraphs and tell what kind each topic sentence is.

10. *Concluding Sentences* (B-2)

Under Exercise 13-A are given ten paragraphs from published works. Some of them have concluding sentences. Underline each concluding sentence twice, and observe how closely its wording approaches that of the topic sentence of the same paragraph and how emphatically it restates the thought of the paragraph.

11. *Paragraph Length* (B-3)

- A. Count, or estimate with reasonable accuracy, the number of words in each of the paragraphs given under Exercise 13-A. How many words has the shortest? the longest? What is the average length?
- B. Select an expository article from *one* magazine of *each* of the following groups:

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Group I

The Saturday Evening Post

Collier's

Liberty

The magazine section of the
Sunday newspaper

Group II

Harper's Magazine

The Atlantic Monthly

The American Mercury

Scribner's Magazine

Estimate with reasonable accuracy the length of each of the two articles you have chosen. Count the number of paragraphs in each. What is the average length of the paragraphs in the magazine from Group I? From Group II? How do you account for the difference? Write a paragraph in which you explain the difference.

- C. Of the essays which you have read recently, select one which you liked and one which you disliked. Review both. Do you think the length of the paragraphs had anything to do with your preference? Compare notes with others in the class.

12. *Proper Paragraph Division (B-3)*

- A. After reading the following essay, according to the instructions of your teacher either (1) rewrite it, dividing the material properly into paragraphs, or (2) mark clearly where you think paragraphs should be begun. In either method, explain in a written sentence or so your reasons for beginning each paragraph where you do.

ON GOING TO BED

- When the winter fires were burning their merriest in the grates, or when the summer sun was melting to crimson shadows down in the western fields, we, pressing our noses on the windowpanes in placable discussion of the day's cricket, or dreaming our quiet dreams on the playroom floor, would hear a heart-breaking pronouncement fall tonelessly from the lips of the Olympians: "Come, Children, it is time you were in bed!" It needed no more than that to bring our hearts to zero with a run, and set our lips quivering in eloquent but supremely useless protest. Against this decree there was, we knew, no appeal; and we pleaded our hopeless cause rather from habit than from any expectation of success. It was not that we had any great objection to bed itself, but that fate always decreed that bedtime should fall in the brightest hour of the day. No matter what internecine conflicts, whether with the Olympians or each other, had rendered the day miserable, when bedtime drew near the air was sweet with the spirit of universal brotherhood, as though in face of our common danger we wished to propitiate the gods by our unwonted merit. Feuds were patched up, confiscated property was restored to its rightful owner, and brother hailed brother with a smiling countenance and that genial kind of rudeness that passed with us for politeness. On me, as the youngest of the brothers, the nightly shock should have fallen lightly; for I was but newly emancipated from the shameful ordeal of going to bed

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for an hour in the afternoon, and I could very well remember, though I pretended I had forgotten, the sensations of that drowsy hour, when the birds sang so loudly outside the window and the sun thrust fingers of dusty
25 gold through the crannies of the blind. I should therefore probably have been reconciled to the common lot, which spelled advancement for me, had I not newly discovered the joy of dreaming those dreams that men have written in books for the delight of the young. But especially at nightfall, when the shadows crept in from the corners of the room and
30 made the pages of the dullest book exciting, it was inviting an early bedtime to be detected in the act of reading. Even if I shut the book of my own accord, and sat nodding by the fire, some ruthless adult would accuse me of being "half asleep already." In winter time the bedroom would seem cold after the comfortable kingdom of the hearthrug, and the
35 smell of scented soap was a poor substitute for the friendly fragrance of burning logs. So we would undress as quickly as possible, and lie cuddled up in the chilly bedclothes, holding our own cold feet in our hands as if they belonged to somebody else. But if it happened that one of us had a cold, and there was a fire in the bedroom, we would keep high festival,
40 sitting in solemn palaver round the camp fire, and toasting our pink toes like Arctic explorers, while the invalid lay in bed crowing over his black-currant tea or hot lemonade. It was pleasant, too, when natural weariness had driven us to our beds, to lie there and watch the firelight laughing on the walls; and the invalid, for the time being, was a popular person.
45 In summer time getting into bed was a far more complex process, for the youth of the night held us wakeful; and if the weather were warm, bed was an undesirable place as soon as we had exhausted such coolness as lingered in the sheets. Then we would devote ourselves to pillow fighting which was, I think, a more humorous sport for elder brothers than for
50 younger; or we would express our firm intention of sleeping all night on the floor under tents made of the bedclothes. The best of this resolution was that it made bed seem so comfortable, when we climbed back after the first fine romance of camping-out had worn off. There were rare nights, nights of great winds, when we would suddenly realize that fear
55 had entered the room, and that, after all, we were children in a world of men. Sooner or later some cunning spirit would suggest a pilgrimage to the realms of the Olympians, and treading the warm stair carpet with our bare feet, we would journey till we heard the comforting sound of their laughter and the even murmur of their conversation. Sometimes we
60 would stay there till we grew sleepy and the fear passed away, so that we could tiptoe back to bed, wondering a little at ourselves; sometimes the Olympians would discover us, and comfort our timid hearts with rough words and sweet biscuits. In the morning we would pretend that the whole business had been only an adventure, and we were not above
65 bragging of our courage in daring the ire of the grown-up people. But we knew better.¹⁷

¹⁷ Adapted, Richard Middleton, *The Day Before Yesterday*, London: T. Fisher Unwin, Ltd., 1913.

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B. Examine carefully each of the passages quoted below. In which are the paragraphs unnecessarily short? Rewrite those which are, making the paragraph division correct.

1. When my daughter finishes her schooling she will, I think, have found a way to earn her living. But if she has not — and it is not discreditable for a girl to be undirected professionally even at twenty-one or -two — I shall send her to a business college for a few months and then expect her to find a job.

Any job, just as a boy would have to do. I would not let her stumble about, among parties and households, until she is thirty, and then discover that her education has gone stale and that she has no method of earning except badgering her friends to buy trinkets or luxuries because of friendship.

Yet, to be fair, it must be admitted that it is not always possible for every girl to earn money. She must marry young, sometimes advisedly.

But even then she will have business deals with the world. She will shop. She will market. She will be responsible for spending money. And this responsibility should be handled adequately.

That is why when my daughter, on the twenty-eighth of July, has thirteen cents and no gasoline in her Ford, she has to get along as best she can until the first of August, afoot.

That is why I let her do the marketing and give her only a certain amount to spend. That is why she is told she can have a new evening dress if she can find one for less than twenty dollars.¹⁸

2. We must linger here a moment and take a good look at General Zachary Taylor, for the reason that he became, in a sense, a sort of life-pattern for Grant. Taylor was not a West Point man.

The young officer had never seen a soldier of high rank who resembled Taylor in the least. His military superiors at West Point and in the army had all been rigid men, precise and spotless, who said yea and nay in voices that were as smooth as silk and as cold as ice.

Taylor was not of their breed. He wore the coat of a private soldier, carelessly thrown on his back, and his boots were muddy. He had a large heart and a burry manner. When he did not like people he got angry about it, and his mouth filled with hot words.

"Dirty in person, uneducated, eccentric, he was yet a great natural leader of men and exceedingly popular with his soldiers," H. J. Eckenrode says of him. "He blundered into victories in an amazing way, and all of his battles were victories.... Rough and practical, Taylor had a natural distaste for West Point fastidiousness and airiness...."¹⁹

3. Often, as Coleridge says, a good critic will by a sudden flash of insight open up for his hearers a completely new vista into a familiar passage.

¹⁸ In correct form, Margaret Cushman Banning, "What a Young Girl Should Know," *Harper's Magazine*, December, 1933.

¹⁹ In correct form, W. E. Woodward, *Meet General Grant*, New York: Horace Liveright, 1928.

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The work of the scholarly commentator, so often reviled by the literary critic, deserves mention in this connection.

He studies the language, the phrasing, the intent of a passage in the light of all available knowledge which can be brought to bear upon it. Very often our comprehension of the whole work is much enriched by the light which is thrown upon one passage.

Surely in his more random way the critic concerned with difficult contemporary works can afford to use some of the same care in marshalling details, by this means illuminating the meaning of the whole.

In a larger sense, there is another important role performed by interpretive critics. Madame de Staël, for example, in her great work *Germany* described and explained the writings of the German Romantic Movement, doing much by this single stroke to familiarize the French, and hence the whole of cultured and leisured Europe with the achievements of Goethe, Schiller, Herder, Schelling, and the Schlegels.

Coleridge and Carlyle performed a like service for German literature and philosophy in England. Bernard Shaw stood as sponsor for Ibsen and Wagner.

The critic who thus serves as intermediary between two cultures performs a service comparable to that performed by the translator in the field of linguistics.

Finally, the critic who deals with difficult contemporary works in philosophy or letters, works expressed in a new and difficult idiom, is rendering yeoman service when he translates these texts into familiar terms.

If he is able to popularize without vulgarizing, he is a true interpreter. Nor should he be discouraged from undertaking this role because so many sophists and charlatans have been before him.²⁰

C. Rewrite each of the following selections if the paragraph division is faulty. Whether faulty or not, analyze each by writing a short paragraph explaining what you consider the proper way for each passage to be divided.

1. For three years Connie had lived with Ivy on the very edge of things unpleasant yet savagely guarded from all whisper or touch of them. During that time she had had many jobs — tobacconists shop, hat-shaping, label-sticking, chocolate packing — but now she was set in a job that was her heaven: cloak-room assistant at Queen's Hall, which meant hours of music. She came to Ivy. "I say, Ivy — who d'you think I've just seen?" "Well, how should I know? Eight million people you might a-seen, silly." "I saw Chris. The Islington boy. Just outside here." "Oh, him, eh? Did you?" "Yes." "Speak to him?" "Er — no. I was in a hurry. I just saw him looking in a window, but I didn't stop." "Did he see you?" "No, I was behind him." "What a pity. Why didn't you speak to him?" "Oh, well, I

²⁰ In correct form, S. Stephenson Smith, *The Craft of the Critic*, New York: Thomas Y. Crowell Company, 1931.

EXERCISES

was in a hurry. And nothing to say." "Why the excitement, then?" "Eh? Oh, well, I haven't seen him for more'n two years."²¹

2. Religion in Russia is a wider, deeper force than any church can contain in its walls. And it is this Greater Religion, this instinctive reverence toward life, this inborn brotherly feeling toward men, that is so likely to endure. "If you want to find out what our nation will be," said a friend of mine in Moscow, "don't look at the storm on the surface, but into the waters underneath — not so many fathoms deep." A leader of a sect of Old Believers said to me, "Long ago when the Czar of Russia emancipated all the serfs, one of our bishops said to him, 'This new thing that you have done is only part of our old belief — in liberty and brotherhood.'" On another occasion, a Russian Archbishop said, "Although we know there is only one God, there are many ways of finding Him; and we know that you must have found Him, too — because you are free, and freedom is the only path by which men can climb to God."²²

13. Paragraph Development (B-4)

A. Reread each of the following paragraphs and write, on a separate sheet of paper, the method by which each is developed. If more than one means of development is used in the same paragraph, indicate clearly where one method ends and another begins. When you have finished, count the number of times each method appears in the following ten paragraphs.

1. What happened when the heads of the two English-speaking nations discussed their joint problems on a log in the Virginia forests has never been disclosed in detail. There was no stenographer present; in fact, no member of either the Hoover or MacDonald party sat with the two men. No records of the conversation exist in the State Department, and if either Mr. Hoover or Mr. MacDonald made any notes of what they said to each other, those notes have never come to light.²³
2. It is true that Swinburne did, from time to time, take public notice of current affairs; but what notice he took did but seem to mark his remoteness from them, from us. The Boers, I remember, were the theme of a sonnet which embarrassed even their angriest enemies in our midst. He likened them, if I remember rightly, to "hell-hounds foaming at the jaws." This was by some people taken as a sign that he had fallen away from that high generosity of spirit which had once been his. To me it meant merely that he thought of poor little England writhing

²¹ Adapted, Thomas Burke, *The Sun in Splendor*, New York: George H. Doran Company, 1926. Used by permission of Little, Brown and Company.

²² Adapted, Ernest Poole, *The Dark People*, New York, 1918. Used by permission of The Macmillan Company, publishers.

²³ Drew Pearson, "Hoover and MacDonald on a Log," *Harper's Magazine*, December, 1933.

THE PARAGRAPH

under the heel of an alien despotism, just as, in the days when he really was interested in such matters, poor little Italy had writhen. I suspect, too, that the first impulse to write about the Boers came not from the Muse within, but from Theodore Watts-Dunton without.... "Now, Algernon, we're at war, you know — at war with the Boers. I don't want to bother you at all, but I do think, my dear old friend, you oughtn't to let slip this opportunity of," etc., etc.²⁴

3. Now the essayist is for the most part confined to the two columns which weekly papers of literary interests offer him. Here he has no space to be instructive. Nor can he take a subject, study and develop it. He must deal with trivial topics. He can do little more than touch up things, brushing them lightly with a butterfly wing, and hover off gaily till the following week. He is forced to be personal. And so we have the masses of these little essays in which the writer tells us what he likes for tea and what it feels like to try on a new suit of clothes. We are told in fifteen hundred well-chosen words that the hawthorne blooms in May and that the lark carols like anything. We are told all that we can be told in two columns.²⁵
4. Backslapping may not always be for business reasons, but it is usually for pecuniary reasons. I recall participating in a dinner to a man who was as stupid as he was rich. The basic idea of the dinner was to obtain money from him in order that a certain charity might make up its deficit. At the close of the banquet our guest arose and delivered himself of as monumental a series of banalities as it has ever been my ill fortune to hear. When he seated himself, amid vast applauding, we, the hosts, arose one by one, and respectfully asked questions and were grateful for answers that we knew to be absurd. Finally we gave our guest a rousing vote of thanks for a most instructive evening. Later, because his publicity man had used my name, I wrote him a letter — a slimy, unctuous letter — recalling his brilliant address and the needs of the charity in question. I was never so pleased in my life as when he kicked us all downstairs, and never gave a penny. In some dim way it restored my self-respect. Charities are worthy — some of them — but are they worth such abasement?²⁶
5. Whitman is not one of those who can be deceived by familiarity. He considers it just as wonderful that there are myriads of stars, as that one man should arise from the dead. He declares "A hair on the back of his hand just as curious as any special revelation." His whole life is to him what it was to Sir Thomas Browne, one perpetual miracle. Everything is strange, everything unaccountable, everything beautiful; from a bug to the moon, from the sight of the eyes to the appetite for

²⁴ Max Beerbohm, *And Even Now*. By permission of E. P. Dutton & Company, New York, and William H. Heinemann, Ltd., London.

²⁵ Adapted from the Introduction to *Fifty Modern English Writers*, by W. Somerset Maugham, copyright, 1933, by Doubleday Doran & Co., Inc.

²⁶ Stuart Chase, "The Luxury of Integrity," *The Nemesis of American Business*, New York, 1931. By permission of The Macmillan Company, New York, and George Allen & Unwin, Ltd., London.

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food. He makes it his business to see things as if he saw them for the first time, and professes astonishment on principle.²⁷

6. There is no sadder disappointment than to realize that a conversation has been a complete failure. By which we mean that it has failed in blending or isolating for contrast the ideas, opinions, and surmises of two eager minds. So often a conversation is shipwrecked by the very eagerness of one member to contribute. There must be give and take, parry and thrust, patience to hear and judgment to utter. How uneasy is the qualm as one looks back on an hour's talk and sees that the opportunity was wasted; the precious instant of intercourse gone forever; the secrets of the heart still incommunicate. Perhaps we were too anxious to hurry the moment, to enforce our own theory, to adduce instance from our own experience. Perhaps we were not patient enough to wait until our friend could express himself with ease and happiness. Perhaps we squandered the dialogue in tangent topics, in a multitude of irrelevances.²⁸
7. For Article Two of the code I propose that no novelist be allowed to use more than two continents. It is not fair for a writer to use Europe, Africa, and North America — including Cuba — in one novel. Probably Mr. Allen, excited by his success [in *Anthony Adverse*] is already writing a new novel, and spreading himself over Europe, Africa, both Americas, Asia, Australia, and Polynesia. That is not fair. I want to call a halt to that sort of thing. There is no use talking; we must have a code.²⁹
8. One curious fact about bristling little men is that most of them believe that they are very fond of children and that "the little codgers," in turn, are crazy about them. In reality children endure them only because, like their elders, they haven't the courage to punch them in the nose. What actually happens is about like this: A bristling little man will call on a family he has known for years and a little girl will come into the room. "Well, well, well!" exclaims the b. l. m., "You're a nice little girl. Come here and tell me your name."³⁰
9. Early American humor is a glorification of the common sense of the common man and is directed against all pretensions of the superior. The cultivated James Russell Lowell put his political satire in the mouth of the unlettered Hosea Biglow and used the rustic New England dialect for the political satire of a Juvenal. The social satire of Artemus Ward is also written as if by one to whom spelling and the graces of style are the affectation of fops — as if the simple and uncultivated American could have "none of your airs." The misspellings

²⁷ Robert Louis Stevenson, "Walt Whitman," *Essays* (Modern Student's Library), New York: Charles Scribner's Sons, 1918.

²⁸ Christopher Morley, "What Men Live By," *Mince Pie*, New York: Doubleday Doran and Company, Inc., copyright, 1919.

²⁹ Anonymous, "The New Novel Menace," *Atlantic Monthly Magazine*, November, 1933.

³⁰ Philip Curtiss, "Bristling Little Men," *Harper's Magazine*, November, 1933.

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of Bill Nye and Josh Billings are part of the same intention — to prove always that the average democratic man need not traffic with the delicacies and niceties of a cultured existence. This is of course a part of the violent distrust of Europe which became fixed in America shortly after the Revolutionary War and it is at the same time a salute to the hardiness of the pioneer who was creating the new frontier of America.³¹

10. And what, I seem to hear you ask, what are hartogs? Old clothes that are less imposing and more comfortable than any others are hartogs. To be old is not sufficient; nor is it enough that they are easy. To be hartogs they must combine both these merits. Good clothes, when they grow baggy, become hartogs; bad clothes, never. Inferior and ill-fitting clothes become merely "old clo." Old clothes of the common type one thinks of without affection, but hartogs are beloved.³²
- B. By what methods could the following topic sentences best be developed? Which could be developed by more means than one? In a sentence, summarize what you would say in the rest of each paragraph.
 1. When I judge a man I consider first his general appearance and then his manner of addressing me.
 2. Many modern golfers prefer a rubber tee to a sand tee.
 3. He did not like to accept criticism.
 4. My brother has not been able to succeed in football.
 5. A long summer drought is never beneficial to insect life.
 6. A good big man is better than a good little man.
 7. I believe that good things come in small packages.
 8. Martha thought that he was a snob.
 9. The sports writers are the only newspaper men who have a special following.
 10. Who, if anybody, really understands the American people?
- C. Select several (let the exact number depend upon your instructor) of the above topic sentences. Write paragraphs, developing each sentence in at least two different ways. For instance, if you choose the first sentence, write one paragraph developing it by definition, a second developing it by explanation, and possibly a third by extended example.

14. *Selection of Detail (B-5)*

The following selections should each consist of one paragraph. The topic sentence in each may be considered correct. Strike out all details which do not belong.

1. Do you ever stop to think that there may be some reason for the actions which cause you to call a person a "snob"? Boys are quick to label other boys snobs without stopping to consider that perhaps a person's taste for precise clothes may have been pounded into him by his parents

³¹ Gilbert Seldes, *America as Americans See It*, New York: Harcourt Brace and Company, 1932.

³² Adapted, E. V. Lucas, *Fireside and Sunshine*, New York: E. P. Dutton, 1907.

EXERCISES

or that his desire for solitude may be the result of too many brothers and sisters at home. Perhaps it may be due to a naturally retiring disposition. I know a young fellow, a sophomore at college here, who has the reputation in our town of being a snob.^{cc} He is good looking, he dresses well, drives his own car, and is a good swimmer. Until I met him recently, I too thought him snobbish. But I was in a church play with him; then I found that he is really a very nice fellow. He is not snobbish; he is merely quiet. Some girls earn the reputation of being snobs more easily than boys. For example, in our town there is a girl who goes to boarding school. Because she goes away to school and does not seem to have a large number of friends at home I decided that she must be a first-rate snob. Then one day I met her. She was human! She was just like all the other girls I knew. Well, I saw her again and I saw her some more, and the more I saw her the more I became convinced that she was not a snob.

2. There are only two of the advertised Patent Medicines that I have ardently longed for, and that I had never the courage to obtain for myself. One was a cure for blushing. Had it been called Nonblushe and sold in packages at Chemists' shops, I think I should have tried a shilling's worth. But, so far as I can remember, one had to write for it, and I could not sit down and write on so delicate a subject. In fact, I was never any good at writing letters of any sort. All of my friends would write me three or four letters before I replied to one. Mother says that I came by the trait naturally, for when father was courting her, she would write him every day, and sometimes he would write her once a week. I even had difficulty writing to the Registrar, when I wanted to find out what the registration fee was. I recall that when I did find out, I was shocked. That fee still seems to be more than the college education I am receiving is worth. At any rate, I could not face the possibility that the letter might be opened by a lady clerk who would laugh jeeringly. I might, of course, have begun my letter: "Dear Sir: I have a cousin who blushes a great deal," and ask for the remedy as if for another. But I was all simplicity and slow to think of subtle devices.

15. Logical Arrangement (B-6)

- A. Rearrange the material in the following paragraphs so that the paragraphs are coherent.

1. She made up her mind that she would begin a chronological study of drama, and she lugged home from the library all the books that she could find. Eugene O'Neill she read, of course, and liked him; she felt that she could not have appreciated him had she not read the others first. She did not read all of Shakespeare, but she did read *Hamlet*, *Othello*, *Romeo and Juliet*, *Twelfth Night*, and *A Winter's Tale*. The plays by Steele, Oliver Goldsmith, and Sheridan she passed over hastily — and foolishly, as she later learned. Of the Roman plays,

THE PARAGRAPH

she read several by Plautus, and of the Greek, several by Sophocles; these, her first attempts, did not tell her why Professor Smith revelled in the stage. Of all she read only Shakespeare and O'Neill gave her a glimpse of the professor's meaning, and they gave her no more than a glimpse. She did not stop to consider that, in two weeks' time, she was trying to cover all the ground that it had taken him years to cover.

2. There are naturally degrees of invalidism; there are amateur and professional invalids. An amateur will generally talk about himself; will compare his symptoms with others. In my time I have been both, and there is much to be said for each. As a rule the amateur takes too much pride in his ailments. Almost all invalids, if there is anything in them, tend in time to become professionals. No matter what he has, the amateur thinks it is a little worse than what others have. Amateur invalids are often rivals in pain.³³

3. Before long John developed into a first-class grouch. Eventually he would throw his papers, or a book, or even a glass clear across the room if anyone mentioned advertising. He began by merely contracting his brow slightly when the mail was put by his plate; even at first he refused to open the circulars that arrived every morning. Within several days we could hear him growling to himself as he read the advertisements in the newspaper. His secretary had positive instructions not to admit anyone from the advertising agencies. He began to avert his eyes whenever he passed a sign board.

- B. Select five paragraphs from those given under Exercise 13-A. Tell what plan of arrangement seems to have been followed in each of the paragraphs.

16. *Transition and Linking* (B-7)

- A. Again go through the paragraphs under Exercise 13-A. This time place circles around transitional words, phrases, and clauses. How many are there in each paragraph? Does any paragraph lack transitional expressions? Are they needed?
- B. After placing circles around the transitional expressions, pick out the linking words. Draw lines, using the chart on page 53 as a model, between the words which link the same subject. Which paragraph has the most linked subjects in it? Which the fewest? Which paragraph — the one with the most or the fewest linking words — reads more smoothly?
- C. Take a page of your own writing and, within each paragraph, perform the actions asked for under A and B of this exercise. How does the number of links in your work compare with the number in the works of professional authors? Do you think your work needs more? If so, revise your paragraphs, deliberately making use of reference words, repetition, and synonyms. Does the revision make your work read better?

³³ Adapted, Thomas L. Masson, "The Joy of Being an Invalid," *The Boston Transcript*, November 4, 1926.

CHAPTER FOUR

THE SENTENCE: GRAMMATICAL CORRECTNESS

1. *The Nature of the Sentence*

THE SENTENCE DEFINED

THE basis of all writing is something to discuss and something to say about the topic of discussion. In a theme, what is being written about and also what is being said about it is expressed by the *statement of the theme idea*, and in a paragraph similar information is given by the *topic sentence*. In both Chapter II and Chapter III, however, we pointed out that the statement of the theme idea, and likewise of the topic sentence, must be fully explained if the reader is to understand completely what the writer means; the explanation we called development. This development is carried out by sentences, each of which must logically explain one part, or phase, of the thought introduced by the topic sentence of the paragraph.

Each sentence, like any larger unit of writing, must contain something to discuss and something to say about what is being discussed. The thing discussed is expressed by the *subject*, and what is said about the subject is expressed by the *predicate*. The two parts of the sentence are equally important, for merely to name an object gives no tangible clue to what the speaker is thinking about it, and to think or speak or write without an object to motivate the thought and its communication is impossible. One has a friend, a pain, a new hat, a religious yearning, but only by saying something about these, that is, by adding predicates, can he make intelligible sentences:

My friend is here.

The pain was excruciating.

My new hat blew out the window.

A religious yearning assailed me.

These are simple ¹ sentences, but each sentence expresses a single, com-

¹ As is pointed out in the Dictionary of Grammar, a *simple* sentence is one which is

THE SENTENCE: GRAMMATICAL CORRECTNESS

plete part of an idea even though each does not express a completely developed idea. Each is correct according to this definition: *A sentence must have a subject and a predicate and must express a single, complete phase of a thought.* The sentence differs from any casual group of words by the fact that it is grammatically complete and has a logical meaning.

Most sentences are more complicated than these we have just quoted, but every sentence has a *simple* subject and a *simple* predicate even if a screen of words may seem to hide them. The simple subject is the one word, *phrase² or *clause about which the predicate makes a statement, and the simple predicate is the essential word or words which say something about the subject. The following three sentences have only simple subjects and simple predicates:

<i>Subject</i>	<i>Predicate</i>
I.....	was lonely.
He.....	kicked it.
He.....	looked clumsy. (301:89) ³

Even our most involved utterances merely embroider the child's simple "Kitty eats" and "Ball bounces." The following more complicated sentences show how mature ideas are built around simple subjects and simple predicates:

The worst criticism is the bloom of envy.

The heroine of current fiction has no soul. (253:1)

My unordered mind revolted at the idea of reading into them what was not there. (183:13)

The road that passes Mrs. Adis's cottage is dark before the twilight has crept away from the fields beyond. (308:6)

To find the simple subject we must search for the one word which the sentence is about: in these sentences, *criticism*, *heroine*, *mind*, and *road*.

composed of only one independent clause (that is, it has only one subject and only one predicate, although either or both may be compound), like "I was lonely." A *compound* sentence is composed of two or more independent clauses, like "I was lonely, but my friends soon arrived." A *complex* sentence is composed of only one independent clause, and one or more dependent clauses, like "I was lonely when my friends arrived." A *compound-complex* sentence is composed of two or more independent clauses and one or more dependent clauses, like "I was lonely when my friends arrived, but I soon cheered up." Sentences of all types may contain as many modifying words and phrases as are necessary to complete expression.

² The student is advised to refer to the Dictionary of Grammar for the meanings of terms not defined in the body of this chapter or not immediately evident to him. Such terms are hereafter preceded by asterisks, thus: *phrase, *clause.

³ See footnote 2, Chapter III, page 38, for an explanation of numbers which follow some of the sentences quoted in this and the following chapter.

THE NATURE OF THE SENTENCE

To discover the simple predicate we must find out what is said about the subject. Every predicate, of course, must have a *verb, and if the verb requires an *object, a *predicate complement, or an *objective complement, that too is a part of the simple predicate. Analysis of the four sentences shows that:

<i>criticism</i> is the simple subject	
<i>is</i> is the *copulative verb	}
<i>bloom</i> is the *predicate nominative	

simple predicate

<i>heroine</i> is the subject	
<i>has</i> is the *transitive verb	}
<i>soul</i> is the object	

simple predicate

<i>mind</i> is the simple subject	
<i>revolted</i> is the *intransitive verb	→

simple predicate

<i>road</i> is the subject	
<i>is</i> is the copulative verb	}
<i>dark</i> is the *predicate adjective	

simple predicate

(See EXERCISE 17-A.)

DIAGRAMMING THE SUBJECT AND PREDICATE Diagramming the principal parts of these sentences makes their relationships clearer. To construct a diagram of a sentence, one must understand the following elementary rules:⁴

1. The subject and the predicate are placed on a horizontal line called the base line and separated from each other by a perpendicular line, thus:

s u b j e c t		p r e d i c a t e
---------------	--	-------------------

2. The verb is separated from its object by a perpendicular line, thus:

v e r b		o b j e c t
---------	--	-------------

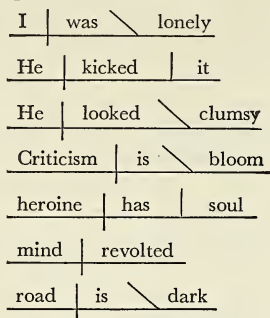
3. The predicate substantive or predicate adjective is separated from the verb by a line which slants upward and to the left from the base line, thus:

v e r b		p r e d i c a t e c o m p l e m e n t
---------	--	---

⁴ A complete discussion of diagramming will be found in Appendix B, pages 468-488.

THE SENTENCE: GRAMMATICAL CORRECTNESS

In the light of these rules the following diagrams of some of the sentences used up to this point should be clear:



(See EXERCISE 17-B.)

The principal parts of these sentences are all single words. In many, however, the subjects, objects, and predicate complements are not single words, but clauses or phrases. In the following the subject is a clause:

That a case against short-selling can be completely shattered seems improbable.

The question "What seems improbable?" is answered *not by any one word but by the whole clause*, "That a case against short-selling can be completely shattered." A clause may also be the object of a verb, as in this sentence:

I observe that the boy does not inhale. (189:33)

The object of *observe* (determined by asking the question, "I observe *what?*") is the whole clause, "that the boy does not inhale." Thus the simple subjects and the simple predicates of these two *complex sentences may be analyzed as:

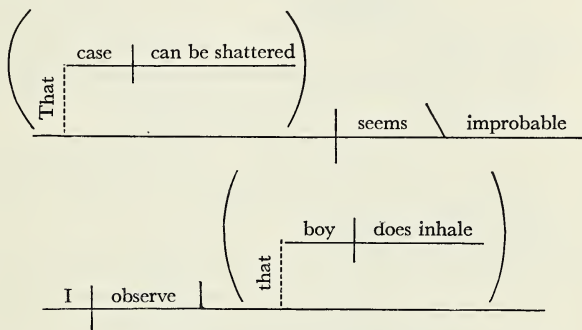
<i>that a case against short-selling can be completely shattered</i> is the subject	} simple predicate
<i>seems</i> is the copulative verb	
<i>improbable</i> is the predicate adjective	

<i>I</i> is the subject	} simple predicate
<i>observe</i> is the transitive verb	
<i>that the boy does not inhale</i> is the direct object	

THE NATURE OF THE SENTENCE

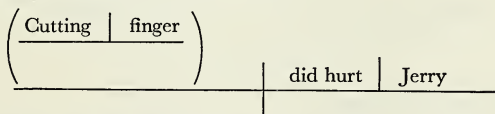
Notice that the noun clauses (*substantives) themselves possess simple subjects and predicates. (See EXERCISE 17-C.)

In diagramming a sentence which has a substantive as the subject or as a part of the predicate, (1) diagram the substantive as if it were independent, and then (2) place the main base line beneath it, so that the substantive comes in its proper place in the sentence. Such a diagram indicates that the substantive takes the place of a single word and shows the simple subject and predicate of the dependent clause as well as those of the independent clause. It shows also the relationship of the two:

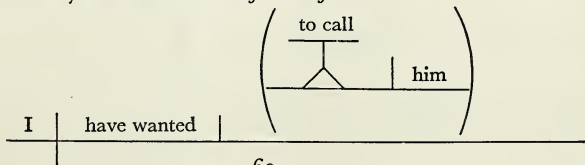


Phrases, too, as we have said, may serve as principal parts of sentences. They, like clauses, are diagrammed independently in their proper position above the base line. For example, the phrase in the first of the following sentences is the subject; that in the second is the object:

Cutting his finger did not hurt Jerry.



I have always wanted *to call him for breakfast*.

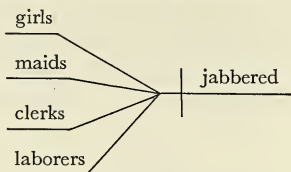


THE SENTENCE: GRAMMATICAL CORRECTNESS

Any part of the subject or predicate ⁵ may be compound; that is, it may contain two or more similar elements. Each of the following sentences contains a compound part:

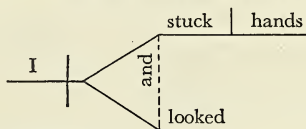
compound subject:

Factory girls, maids, clerks, laborers, jabbered mirthfully. (285:54)



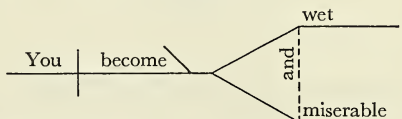
compound predicate:

I stuck my hands under the table and looked to Don for help. (7:32)



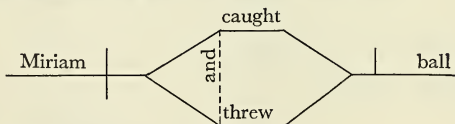
compound predicate adjective:

You become wet and miserable. (192:30)



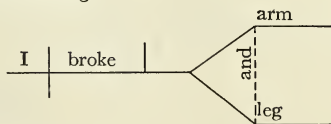
compound verb:

Miriam caught and threw the ball with one motion.



compound object:

I broke my arm and leg.



(See EXERCISE 17-D.)

⁵ There is one element sometimes present in the simple predicate which we have

THE NATURE OF THE SENTENCE

Most of the illustrative sentences in the last few pages contain other elements besides the simple subjects and simple predicates which we have put on the diagrams. When these other elements are taken with the principal sentence-parts to which they belong, the entire group of words is called the complete subject or the complete predicate. Thus, if one were looking only for complete principal parts, the sentences quoted on page 66 would be analyzed like this:

<i>Complete subject</i>	<i>Complete predicate</i>
The worst criticism.....	is the bloom of envy
The heroine of current fiction.....	has no soul
My unordered mind.....	revolted at the idea of reading into them what was not there
The road that passes Mrs. Adis's cottage.....	is dark before the twilight has crept away from the fields beyond

The screening words which here seem to obscure the simple subject and predicate really belong to them. They are *MODIFIERS* modifiers. (See EXERCISE 18.)

A mature person does not express his ideas in such childlike sentences as the following:

Typewriter clattered.
They are people.
Book is illustrated.

Rather, he elaborates them by using modifiers to express his exact shade of meaning, writing sentences something like —

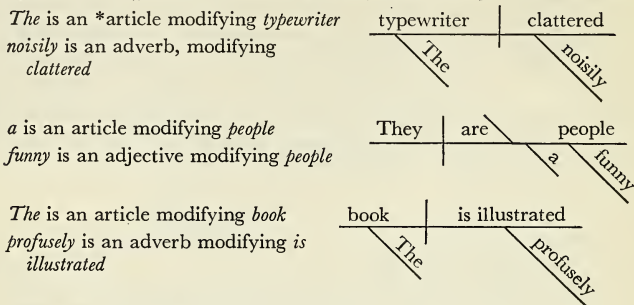
The typewriter clattered noisily.
They are a funny people. (11:31)
The book is profusely illustrated. (262:18)

Most students will immediately recognize the qualifying words, the adjectives and adverbs, in such comparatively simple sentences as

not discussed. This is the *objective complement*, i.e., the word which completes the meaning of the object in sentences like "We elected Joseph *secretary*" and "We painted the house *white*." We have omitted a discussion of the objective complement in this chapter because it is used rarely and seldom incorrectly, and because it is fully discussed in the Dictionary of Grammar.

THE SENTENCE: GRAMMATICAL CORRECTNESS

these. They will be able to give formulas and to construct diagrams by placing each modifier on a slanting line beneath the word it modifies:



(See EXERCISE 19-A, -B.)

Often, however, no single word will give the exact shade of meaning wanted, and a clause or a phrase will have to be used as a modifier. In the sentence —

The waves are *high*. —

the single word *high* describes waves by answering the question, “What kind of waves?” In the sentence —

The waves *of the sea* represent light. (4:17) —

the same question is answered by an *adjectival phrase of three words instead of by one word; and in the sentence —

The long waves *which constitute red light* are hardly affected at all. (4:26) —

the question is answered by an adjectival clause of four words. Similarly in the sentence —

Don put his hands *up*. —

up answers the question, “Where?” In the sentences —

Don put his hands *on the table*.

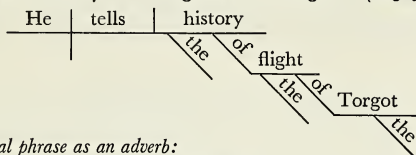
Don put his hands *where the teacher could not reach them*. —

the same question is answered in the first by an *adverbial phrase and in the second by an adverbial clause. In fact, part of the richness of any expression of thought comes from the many kinds of word-groups which may be used as modifiers. Some of the principal ones are illustrated in the following sentences:

THE NATURE OF THE SENTENCE

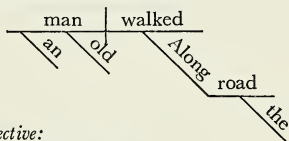
prepositional phrases as adjectives:

He tells the history of the flight of the Torgot. (263:48)



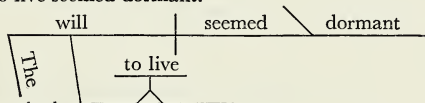
prepositional phrase as an adverb:

Along the road walked an old man.



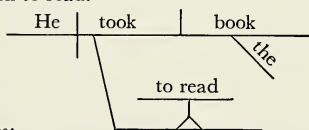
**infinitive as an adjective:*

The will to live seemed dormant.



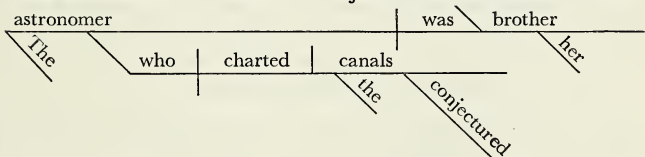
infinitive as an adverb:

He took the book to read.



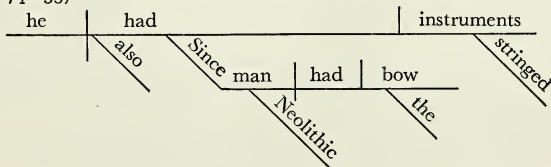
clause as an adjective:

The astronomer who charted the conjectured canals was her brother.



clause as an adverb:

Since Neolithic man had the bow, he also had stringed instruments. (174:135)



C-1 All of these uses, and many more, are dealt with in the Dictionary of Grammar, Appendix A; the manner in which they are diagrammed is explained in Appendix B, Diagramming the Sentence. (See EXERCISE 19-C, -D.)

2. *Correct Subjects and Predicates*

THE NEED
FOR COR-
RECTNESS

No matter how much he wishes to, a tennis player may not serve from his right-hand court into his opponent's left-hand court or return a ball after it has bounced twice on his side of the net. He must follow certain rules or the game will not be tennis. Although the analogy is a loose one, the writer is like the tennis player: if he is going to play the game of communication at all he must follow certain rules. Ideas must be displayed before the reader, not only completely, but also according to well-established principles.

C-1 INCOMPLETE SENTENCES One of the first of these is that *every sentence must have both a subject and all the parts necessary to its predicate if it is to be complete*. Except for stylistic effect,⁶ almost no one writes groups of words like the following and calls them sentences:

Wished for a birthday present.

No hat at all.

In the first there is no subject, no one named to do the wishing; and in the second there is not even a verb, much less a subject. Often, however, in a moment of hurry or carelessness one writes something like this:

With anxious eyes I watched the water in the spring. *Going down every minute, so low that the cattle could not reach it.*

In the italicized fragment there is, it is true, a complete or finite verb; it belongs, however, not to the principal clause but to a modifying clause, obviously modifying because it is introduced by the conjunction *that*. *Going* is not a finite verb; it is merely a participle, and although a participle may modify a word or help to make a statement, it cannot make a statement by itself. The first period acts as a barrier, and after it there is nothing about which a statement can be made. The group of words lacks, then, both subject and verb. Perhaps the following was intended:

⁶ See Chapter XIII, The Sentence: Combining the Words, pages 388-390.

CORRECT SUBJECTS AND PREDICATES

With anxious eyes I watched the water in the spring going down every minute. Already *it was* so low that the cattle could not reach it.

C-1

Careless, too, are mistakes such as are illustrated in the following passages:

She brought us all the food we would need for a week. Bread, vegetables, and even some canned meat.

As I walked into the room. Everyone looked up in surprise.

The book, with all its fine printing and binding, all its twelve hundred pages, and all the reputation given to it by critics currying favor with its author.

What about "bread, vegetables, even some canned meat"? The group of words is begun by a capital letter, ended by a period, and is obviously intended to serve some purpose. It may, possibly, be a subject or an object; if so the construction should be expressed in its complete form:

She brought us all the food we would need for a week. *Her gift included* bread, vegetables, even some canned meat.

Or it may be in *apposition with food; if so it can be connected with the sentence by a colon:

She brought us all the food we would need for a week: bread, vegetables, even some canned meat.

In the second of the faulty sentences, *as* is a subordinate conjunction and therefore cannot introduce a clause which stands alone. In the third, *book* is not followed by a predicate; that is, no complete statement is made about it. The second passage may be corrected by joining the two parts of it; the third by providing a predicate:

As I walked into the room, everyone looked up in surprise.

The book, with all its fine printing and binding, all its twelve hundred pages, and all the reputation given to it by critics currying favor with its author, *did not interest me*.

(See EXERCISE 20.)

CASE Another inclusive rule is that subjects of verbs must be in the *nominative (subjective) case and that objects of transitive verbs and of *prepositions must be in the *objective case. Case, as defined in the Dictionary of Grammar, is that form of

THE SENTENCE: GRAMMATICAL CORRECTNESS

C-2 a word which shows its use in the sentence.⁷ As far as nouns are concerned, this rule seems to have little application, for the words *tree*, *book*, and *house*, for instance, have exactly the same forms as subjects that they have as objects of verbs or prepositions.

We discover when we apply the rule of case to pronouns, however, that correctness is not such a simple matter as it would seem. Unfortunately for many people but fortunately for accuracy of expression, pronouns do change their forms to show case. We may use *they* to mean classmates as the subject of the sentence —

They are not very punctual. —

but we must use *them* if the pronoun is an object:

The instructor liked them.

He talked to them patiently.

C-2 CASE OF THE SUBJECT It is easy to remember that *the subject of a verb should be in the nominative case* when writing normal and straightforward sentences like —
(a) In Elliptical Expressions

She had been thoroughly disliked.

I smoke the same brand of tobacco from year to year.

Often, however, constructions are *elliptical and, because predicates are not expressed, wrong sentences like these result:

Never, perhaps, in the history of the school, had a girl been more thoroughly disliked than *her* — save one!

I am pretty sure that he has made up his mind when he is as old as *me* to smoke the same mediocre brand of tobacco.

Than and *as* are not prepositions requiring objects (*her* and *me*) but conjunctions introducing understood expressions (“more thoroughly disliked than *she had been disliked*” and “when he is as old as *I am old*”). The pronouns, which are subjects, should be in the nominative case:

Never, perhaps, in the history of the school, had a girl been more thoroughly disliked than *she* — save one!

I am pretty sure that he has made up his mind when he is as old as *I* am to smoke the same mediocre brand of tobacco. (190:82)

⁷ Besides the objective and nominative cases there is, of course, the possessive, discussed in this chapter in section 3, Correct Modifiers.

Simeon Strunsky, in writing the last sentence, avoided any possible misunderstanding by expressing the verb of the elliptical clause.

C-3

(b) *In Relative
Clauses*

Often, too, the wrong case is used for pronouns introducing relative clauses. True, there is little chance of error when a relative pronoun immediately pre-

cedes its verb:

Now we have gone a long way from the time of lads *who* were brought in to "hit de ball over de Catedral." (283:12)

This rebellious young freshman suspected that the people *who* looked on her with polite disdain were not really superior.

Even practiced writers, however, sometimes make mistakes when a parenthetical expression like *she believed, they know, I think, or he explained* comes between the pronoun and its verb. Thus the two sentences just quoted might have been written incorrectly had the pronouns been thought of as objects of the verbs in the intervening expressions:

Now we have gone a long way from the time of lads *whom* everybody knew were brought in to "hit de ball over de Catedral."

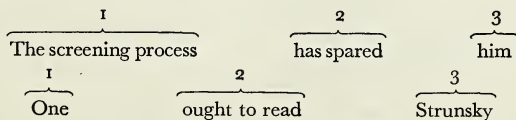
This rebellious young freshman suspected that the people *whom* she believed looked on her with disdain were not really superior to her.

Instead of being the objects of *knew* and *believe*, as their case indicates, the pronouns are the subjects of *brought* and *looked*, as may be seen by enclosing the inserted words in parentheses or commas. Either punctuation, by setting off visually the intervening constructions, will make it easier to examine the principal parts of the sentences. (See EXERCISE 21-A.)

CASE OF THE
OBJECT

Too much zeal in attempting to avoid this error in the use of relative pronouns leads to the committing of another error, the placing of every relative or interrogative pronoun in the nominative case. *Regardless of its position in the sentence, the object of a verb should be in the objective case.* The use of the correct form comes naturally when the sentence is in the normal order of (1) subject, (2) verb, (3) object:

C-3



THE SENTENCE: GRAMMATICAL CORRECTNESS

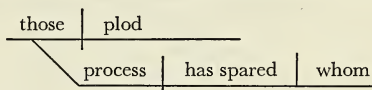
- C-4** But when a pronoun, especially an interrogative or a relative pronoun, begins a question or a relative clause and is the object of a verb or a preposition, its case is less easy to determine. Thus one might carelessly write:

Meanwhile those *who* the screening process has spared plod onward.

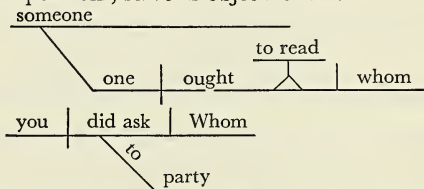
I classed him, with Dickens, Shakespeare, and Eugene O'Neill, as someone *who* one ought to read.

Who did you ask to the party?

A diagram of the first sentence will show that *who-whom* is in reality the object of *spared*; it must, therefore, be placed in the objective case:



Diagrams of the second and third will show that, again, the pronouns, in spite of their positions, serve as objects of verbs:



One may always test such sentences by the use of diagrams. (See EXERCISE 21-B.)

CASE OF THE PREDICATE NOMINATIVE

When someone asks for John Smith over the telephone, he should answer, "This is *I*," or "This is *he*." But most people protest, perhaps rightly, that, when on the baseball field or at the bridge table, one need not be so formal. He may, they say, use "It is *me*" and "It was *him*." Let us grant that he may speak colloquially, but his manner of speech must not be carried over into his writing, for writing is almost always more formal in purpose and must be necessarily more nearly correct than speech. *In writing, a pronoun completing any form of the copulative verb "to be" except the infinitive must be in the nominative case, never in the objective case.* Instead of—

He does not know *whom* it is.

It was too dark to see *whom* it was. —

CORRECT SUBJECTS AND PREDICATES

such sentences should rightly be:

C-5

He does not know *who* it is.

It was too dark to see *who* it was.

Written conversation, of course, should be realistic. If, in actual life, characters would talk ungrammatically, they should talk ungrammatically in the sketch or story or essay. Otherwise the rule cited above should be observed. (See EXERCISE 22, and for review, EXERCISE 23.)

AGREEMENT In determining the case of a word the student should center his attention on one principal part of the sentence at a time. He should study the subject, the object, or the predicate complement, and glance only now and then at the rest of the sentence to see that he is correctly dealing with a subject, an object, or a predicate complement, and not with something else. When, however, he comes to study sentences in the light of the third inclusive principle of grammatical correctness, agreement, he finds himself looking at two things at once: a subject and its verb, a pronoun and its antecedent, or, as we shall point out later, an adjective and the word it modifies.

AGREEMENT OF SUBJECT AND VERB:
(a) *In Person* The matter of agreement between subject and verb comes up in every sentence. *A verb must agree with its subject in number and in person.* Agreement in person may be dismissed with a word, for none but the illiterate write "He don't," and seldom does one stop to consider the essential distinction between *shall* and *will*.⁸

C-5

(b) *In Number* Even agreement in number between the subject and verb, when the verb follows closely after the subject, is almost automatic; one seldom has difficulty with sentences like —

I want to speak to you.

The overhead *crane* picks up the metal and *pours* it through a spout into the furnace.

His *adherents* swear to his sincerity.

But when intervening or parenthetical words and phrases come between subject and verb, especially when the number of an intervening word is different from the number of the subject, one sometimes has

⁸ For a discussion of this distinction see *shall* in the Dictionary of Grammar.

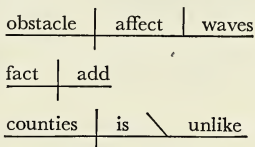
C-6 trouble in deciding the number of the verb, and writes faulty sentences like —

The *obstacle* provided by the iron columns hardly *affect* the long waves at all. (In correct form, 4:9)

The *fact* that Lotta belongs to his friend and will not encourage his advances only *add* to Werther's precarious position.

The *counties*, despite the similarity in topography, *is* essentially unlike any other.

In the first two sentences *obstacle* and *fact* are singular, *affect* and *add* are plural; in the third, *counties* is plural, *is*, singular. The discrepancy in number is caused by the writer's confusing the nouns nearest the verbs — *columns*, *advances*, *topography* — with the real subjects. The best medicine for such sentences is diagramming. If we look for the simple subject and the simple predicate in each, place them upon a diagram, and examine them carefully, the error is clear:



When subject and verb have been put shoulder to shoulder one can easily see that the misleading words are *columns*, *advances*, and *topography*; the correction is so very simple that we need not give it. (See EXERCISE 24.)

C-6 VERBS AFTER COMPOUND SUBJECTS Compound subjects may be either singular or plural. Those joined by "and" are usually plural, regardless of the number of the individual parts; those joined by "or," and by correlatives like "either . . . or," are singular if the parts are singular, plural if the parts are plural. Not even a diagram will show the faults of these sentences:

No plough and no hoe has been found.

The coach, dancing, smoking, dating, and society in general has come in for a share of the blame.

Neither plough nor hoe have been found.

The coach, dancing, smoking, dating, or society in general have come in for a share of the blame.

CORRECT SUBJECTS AND PREDICATES

If the above rule is followed the sentences should read:

C-8

No plough *and* no hoe *have been found*. (or)

No ploughs *and* no hoes *have been found*.

The coach, dancing, smoking, dating, *and* society in general *have come* in for a share of the blame. (5:5)

The coach, dancing, smoking, dating *or* society in general *has come* in for a share of the blame.

Neither plough *nor* hoe *has been found*.

Neither ploughs *nor* hoes *have been found*.

When one part of a compound subject joined by *or* or an equivalent conjunction is singular and one part is plural, the verb takes the number of the nearer substantive. In other words, if, in the following sentence, *he* is closer to the verb than *Indians*, the verb will be singular:

Neither the Indians nor *he* *was* really at home in Spanish.

If *he* is placed first the sentence should read:

Neither he nor the *Indians were* really at home in Spanish. (304:53)

(See EXERCISE 25.)

THE NUMBER OF VERBS IN RELATIVE CLAUSES

The verb in a relative clause introduced by *who*, *which*, *what*, or *that* is a further cause of confusion. The number of the verb in the relative clause is decided by the number of the *antecedent of the pronoun, as is illustrated in the following sentences:

C-7

The maid and the real estate agent were making an inventory, the dread of every *American who rents* an abode in Paris. (10:4)

But he must placate *them who question* his policies.

He is one of *those who dare*.

In the clause "who rents an abode," *rents* is singular because the antecedent of the pronoun is *American*, which is singular. In the clause "who question his policies," *question* is plural because the antecedent of the pronoun subject is *them*. And in the clause "who dare," *dare* is plural because the antecedent of *who* is *those*, not, as some may suppose, *one*. (See EXERCISE 26.)

THE NUMBER OF VERBS WITH DELAYED SUBJECTS When a sentence is introduced by *there*, or a similar element and the real subject appears after the verb, the number of the verb is decided by the real, or delayed, subject:

C-8

At the root of all criticism there *is* always discoverable *either* envy *or* disgust.

There *is* urgent need for reform in the management of our prisons.

THE SENTENCE: GRAMMATICAL CORRECTNESS

- C-9** The verb in the first sentence is rightly singular because, although the delayed subject is compound, it is joined by *either...or*. In the second sentence no doubt should arise because *need*, a singular noun, is clearly the subject. Thus in the sentences —

There *are* *fashions* in emotions as there *are* *fashions* in bonnets. (257:7)

There *were* no *cats* in these lake dwellings. (173:118) —

the verbs are correctly plural because the delayed subjects are *fashions* and *cats*, both plural nouns. (See EXERCISE 27, and for review, EXERCISE 28.)

AGREEMENT OF PRONOMI- NAL SUBJECTS AND PREDI- CATES

A pronoun is a word which takes the place of a noun or another pronoun. Every time a pronoun is used, therefore, it refers to something else — a name, an object, or even a condition — and this “something else” is called its antecedent. The relationship between a pronoun and its antecedent is as definite, in the game of communication, as that between a subject and its verb, and the principle governing their agreement is as firmly fixed. In order that the meaning of every pronoun may be clear, it must agree with the word it refers to in number, person, and gender.

NO DEFINITE ANTECEDENT

In spite of all the rules governing its agreement, a pronoun means nothing unless what it stands for is expressed. If, without any previous explanation, someone says —

It is gone.

They hate me. —

- C-9** the hearer knows little more than he did before. *It* may be any one of a thousand things that are neuter in gender and singular in number, and *they* is just as indefinite. It is only reasonable, then, that *every pronoun must have a definite antecedent expressed or so very clearly implied that there is not the slightest chance of misunderstanding its meaning*. In such sentences as the following the reader may not see the meaning at all:

Then the charging machine dumps the scrap metal into the hot belly of the furnace. *They* hold about two tons.

There was no twilight, and no moon, only a few pricks of fire in the black sky above the trees. But what *it* hid, the silence revealed.

What does *they* mean? *it*? In the first passage there is no plural noun to which *they* can possibly refer. In the second there is no noun to

which *it* may logically refer. Although *twilight*, *moon*, *fire*, and *sky* are grammatically acceptable, being singular in number and neuter in gender, none of these will serve as the logical subject of *hid*. If the full meanings are to be understood, nouns must be substituted for the pronouns, as in the original sentences: C-10

Then the charging machine dumps the scrap metal quickly into the hot belly of the furnace. *Furnaces* hold about two tons.

... There was no twilight, and no moon, only a few pricks of fire in the black sky above the trees. But what the *darkness* hid the silence revealed. (308:8)

Once in a very great while — and we mention this with some mis-giving because it needs much careful thought — a pronoun does not require a definite antecedent. If it stands for a thought which has been clearly expressed or implied, and if the reference is unmistakable, it need not refer to any single word. The following is permissible:

“If you will look carefully, you will see that my left arm is that of a man, my right arm that of a woman.”

It was true. (285:38)

Only an extreme purist would insist upon writing “Her statement was true,” because *it* unquestionably refers to the implied thought, “The above statement.” So in the following passage the reference of *that* is reasonably clear although the pronoun refers to no single word:

The politician has to please both parties at once; he has to give his backers enough of what they want to satisfy them, and at the same time he has to throw his opponents a bone to keep them occupied. *That* is his problem.

The pronoun can mean only “That compromise,” or, to be more explicit, “That compromise between his friends and his enemies.”

As we have said, however, such sentences should be written rarely and cautiously. A beginner’s style will be more precise if, for a while at least, he avoids them entirely. He should be willing, when he does use them, to let his instructor be the judge of their success. (See EXERCISE 29.)

FALSE
REFERENCE With an antecedent expressed, half the difficulty in the use of pronouns is over, but only half, and the principles of agreement again come into play. *The* C-10
pronoun must refer unmistakably by its person, number, and gender to the

C-11 *proper antecedent.* In answering an examination question a student wrote:

Goldenweiser says that every man has guardian *spirits*. *It* appears in winter. (251:1)

The student overlooked the fact that although *spirits* is plural, the pronoun *it* is singular. Since he intended to say that spirits appear only in winter, he should have used the plural form of the pronoun, *they*, with, of course, the correct form of the verb *appear*.

When used to refer to a singular noun, a pronoun is often wrongly made to agree with a plural noun that comes between it and its antecedent. *Group*, for example, is a *collective noun usually considered singular, yet statements like the following are common:

A *group* of petty business men is opposing Charles. *They* were organized to defeat his project.

The word *group* may be plural if it means a number of individuals doing different things, but here, since its verb is singular (because the individuals are united in purpose), the pronoun which stands for *group*, and its verb, of course, must be singular. The passage should read:

A *group* of petty business men *is* opposing Charles. *It* was organized to defeat his project.

(See EXERCISE 30.)

C-11 *AMBIGUOUS REFERENCE* No statement should be so constructed that a pronoun may seem to point to several words at once. *A pronoun must refer to one obvious antecedent, not to several possible ones.* The following passage is ambiguous, not because the pronoun has no word to stand for, but because there are several such words:

I'd tell her that her handmade lace, curled at the edges and torn in places, is not one-half so alluring as my filmy white lace, perfect in every detail. *It* can be bought at fifty cents a yard and will wear twice as well.

It is singular in number, and refers to lace of some kind. But is the antecedent "her lace" or "my lace"? The author of the original might have written:

... *My lace* can be bought for fifty cents a yard.

But instead of writing two independent sentences she subordinated the second statement and introduced it by a relative pronoun:

I'd tell her that her handmade lace, curled at the edges and torn in places, is not one-half so alluring as my filmy white lace, perfect in every detail, *which* can be bought at fifty cents a yard....

In the following sentence, too, the pronoun *it* causes ambiguity by seeming to refer to several things at once:

By means of rods, a stopper is released from a small hole in the bottom of the ladle. In a few seconds the stream fills a mold, and the attendant shuts off the steel like a boy at a spigot. *It* swings gently down the line.

What swings gently down the line? The reference of *it* is too badly divided to be clear. The obvious remedy is to do as the original author did, to substitute *ladle* for *it*. Repetition of a noun or rearrangement of a whole sentence is better than ambiguous reference.

Just as *this* and *that* may sometimes be used to refer to an idea instead of to a definite word, so may *it* occasionally be correctly used without an antecedent, but such use is proper only if the subject is "delayed" (see page 81) or in certain idiomatic expressions of weather and time:

It is warm today.

It will rain, I think.

It is Tuesday.

It is five weeks since I have been in town.

The pronoun *it* as used in these sentences is said to be *impersonal*, and should not be confused with the personal pronoun *it*. In fact, the personal and the impersonal *it* should rarely be used in the same sentence; certainly a sentence as absurd as the following should never be written:

I like my automobile, although when *it* rains and *it* is cold *it* will not start well until I have poured warm water over *it* or until *it* warms up.

What is cold, and what warms up? The automobile or the weather? Only a complete re-working of the sentence will answer the question:

I like my automobile, although when the weather is rainy and cold it will not start well until I have poured warm water over the carburetor or until the temperature rises.

(See EXERCISE 31.)

Thus far we have catalogued sins of commission, but certain sins of omission, though perhaps less frequent, are no less serious. It is just as bad to leave a spark plug out of a motor as to put in one that does not fit, and it is

ERRORS OF
OMISSION

C-12 just as bad to leave a necessary word or phrase out of the subject or the predicate as to use one that is incorrect. Although, like the mechanic, the writer may omit something necessary from sheer carelessness, often he does so because an idea appears to be so clear to him that writing it out in detail scarcely seems necessary. The reader cannot see into the writer's mind, however, and may find it difficult to tell exactly what was meant by the half-expressed thought.

**THE SUBJECT
IN A DOUBLE
CAPACITY**

C-12

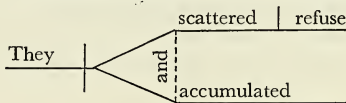
For example, in a compound or a complex sentence one or more of the subjects may safely be omitted, but only if the expressed subject can logically govern all the predicates. On the other hand, *both subjects must be expressed if they are different, that is, if the omission of one causes the other to be used in a false "double capacity."* The following sentence is wrong because *they*, the subject of the verb *scattered*, cannot also serve as the subject of the verb *accumulated*:

They scattered their refuse about and in some places accumulated in heaps.

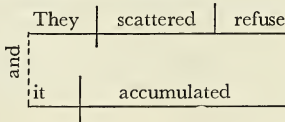
How could *they* accumulate in heaps? The correct subject for the second verb must be supplied:

They scattered their refuse about and in some places *it* accumulated in heaps. (171:3)

What appears to be a simple sentence with a compound predicate —



is in reality a compound sentence, a fact which becomes apparent as soon as the missing subject is supplied:



(See EXERCISE 32-A.)

**THE VERB IN
A DOUBLE
CAPACITY**

The omission of a verb or a part of a verb is permissible in the sentence:

Their ancestors had brought or derived this cultivation from the south-east. (173:97)

CORRECT SUBJECTS AND PREDICATES

There is no need to repeat *had* before *derived* because the reader fills the gap by mentally repeating *had*, which already appears in the sentence. *No part of the verb phrase may be omitted, however, unless the word which is mentally repeated to fill the vacancy is grammatically and logically correct.* The following sentences illustrate verbs in false double capacities. The expressed verbs, which we naturally read in the places of the missing ones, do not fit:

C-13

His clothes were gray; his hair, gray.

One fruitful source of knowledge about Neolithic life comes from Switzerland and first revealed by the very dry winter of 1854.

Since no verb follows *hair*, the verb *were* is made to fill the gap. Since no verb precedes *first revealed*, the verb *comes* is automatically supplied from the previous clause. In both sentences the second verb should have been expressed:

His clothes were gray; his hair *was* gray.

One fruitful source of knowledge about Neolithic life comes from Switzerland, and *was* first revealed by the very dry winter of 1854. (171:14)

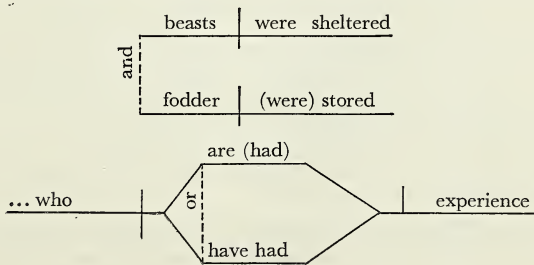
(See EXERCISE 32-B.)

Like simple verbs, verb phrases (*auxiliaries plus participles) are often wrongly used in a double capacity:

It seems probable that those beasts were sheltered in the buildings in winter and fodder stored for them.

We who are or have had the experience of a college education can really understand the various problems which confront Hugh.

Diagrams of the sentences will show the faults better than would discussion:



THE SENTENCE: GRAMMATICAL CORRECTNESS

C-14. Once the writer sees the error the battle is won. The sentences should read:

It seems probable that those beasts were sheltered in the buildings in winter and that fodder *was* stored for them. (172:63)

We who are *having* or have had the experiences of a college education can really understand the various problems which confront Hugh. (266:43)

Wherever there is any possible doubt about their meaning, subjects and predicates should be completely expressed. (See EXERCISE 32-C.)

INCOMPLETE COMPARISONS

(a) *False Inten- sives*

C-14

The inability to distinguish between what we think we have said and what we actually have said is, as we have suggested, responsible for many of the sins of omission in writing, and among them are most of the comparisons which are but half-expressed. *When a comparison of any sort is once begun in writing, it must be completed if the full meaning of a sentence is to be clear.* Words which properly introduce comparisons should never be used merely to give emphasis or intensity:

One of the *most charming houses* was ours for three years. (Most charming of all existing houses? Of houses where?)

Doctor Hedin became *so enamored* of Jehol and its environs. (So enamored that he did or felt what?)

The road to the City of Emperors winds its way through some of the *most beautiful* scenery. (Most beautiful when compared to what other kinds of scenery?)

Percy Marks's vivid though sometimes rather luridly over-drawn pictures of undergraduate life are conceived with *such* clarity. (Such clarity that what happened?)

To know the author's thought we must know, for example, that the house was the most charming of all houses somewhere, that the scenery was the most beautiful in a certain locality, that someone was so enamored that something happened as a result. The original sentences avoided this vagueness by complete expression:

One of the most charming houses *in Saint Cloud* was ours for three years. (10:13)

Doctor Hedin became so enamored of the charms of Jehol and its environs *that he determined to embody his impressions in a book.* (263:19)

CORRECT SUBJECTS AND PREDICATES

The road to the City of Emperors winds its way through some of the most beautiful scenery of *North China*. (263:32) C-14

Percy Marks's vivid though sometimes luridly over-drawn pictures of undergraduate life are conceived with such clarity *that they soon break down the barrier of aloofness which usually exists between the reader and the typical author of the collegiate novel*. (265:1)

(b) *Unexpressed Comparisons* It is a sad fact that much writing, and particularly student writing, is done in a hurry. When one is in a hurry the chances are very great that he will leave some things unsaid. So one may write sentences like the following, serenely unaware that he has but half-expressed himself:

These lake-village people were considerably *more advanced* in method and knowledge and probably much later in time. (More advanced and later than what?)

The questions of taste which govern the use of... the split infinitive are altogether *too mysterious*. (Too mysterious for what?)

Our popular novelists... never present their heroines in the grip of any such grand passions as shattered the heroines of the Brontë sisters. And yet these modern young women go through *far more experiences*. (Than the heroines of the Brontë sisters? Or than the Brontë sisters themselves?)

It is *no more difficult* for persons of a certain quality of mind to persuade themselves that they thrill with what they conceive to be the proper emotion. (Than it is difficult to do what?)

The suggested comparisons must be completely expressed before the reader can know exactly what the sentences mean:

These lake-village people were considerably more advanced in method and knowledge and probably much later in time *than the early Neolithic man*. (172:51)

The questions that govern the use of... the split infinitive are altogether too mysterious *for the freshman*. (182:58)

Our popular novelists... never present their heroines in the grip of any such grand passion as shattered the heroines of the Brontë sisters. And yet these modern young women go through far more experiences *than Charlotte Brontë ever dreamed it possible for any girl to have*. (253:3)

It is no more difficult for persons of a certain quality of mind to persuade themselves that they thrill with what they conceive to be the proper emo-

C-15 tion *than it is for a woman to convince herself of the especial fitness of her face for the latest device in utterly unbecoming headgear.* (257:8)

Until the full comparison is expressed the predicate itself is incomplete. (See EXERCISE 33, and for review, EXERCISE 34.)

3. *Correct Modifiers*

CORRECT MODIFIERS

Modifiers enrich the language, but they also place pitfalls in the path of the unwary. Few students of college age confuse *hard* and *hardly*, *beautiful* and *beautifully*, *real* and *really*, or *bad* and *badly*. But they allow participles, gerunds, and infinitives to dangle; possessive pronouns to refer to the wrong word; and demonstrative pronouns and adjectives to remain in the wrong form. We shall, consequently, ignore the simpler rules for the use of modifiers, which are dealt with in the Dictionary of Grammar, and devote the remainder of this chapter to the more difficult ones.

ADJECTIVES AFTER COPU- LATIVE VERBS

If all adjectives came directly before or after the words they modified, there would be little need to mention simple modifiers here. But it so happens that in one of the most common constructions in the language the adjective is separated from the substantive it modifies by a verb, and sometimes by other parts of speech as well. This construction occurs most often when a statement is made about the appearance or state of being of the subject, that is, when the verb of the predicate is copulative or linking, as in the simple sentences —

He *is* lazy.

She *feels* bad.

C-15 *Lazy* and *bad* tell, not what the subject does, but what and how the subject is; in other words, the modifiers describe, not the verb, but the subject. *When any copulative verb (not merely the verb "to be") is followed by a word describing the subject, that word must be an adjective.*

This rule needs to be stressed because verbs like *become*, *sound*, *feel*, *smell*, *taste*, and *look* may be either copulative verbs or verbs of action. If they tell what the subject does they express action and may be followed by an adverb or a substantive; if they name a quality of the subject they are copulative and should be followed by adjectives. The use of these verbs may be tested by replacing them with a form of *to seem* or *to be*. If the sentences in which they occur still make sense,

then the verbs are copulative. Such testing would have enabled a writer to avoid faulty sentences like these: C-16

He looked *toughly*.

The soup tasted *saltily*.

The distant bark of a dog at Delmonden sounded *closely* at hand.

One cannot *be* toughly, soup cannot *seem* saltily, nor can sound *be* closely. The verbs are followed by adverbs, as if they were verbs of action. None of the subjects does anything except exist, however; the verbs, therefore, are copulative and the sentences should be —

He looked *tough*. (301:85)

The soup tasted *salty*.

The distant barking of a dog at Delmonden sounded . . . *close*. (308:11)

Something may quite logically *be* tough, *seem* salty, or *be* close. Thus we have another check upon the correctness of such sentences as these. (See EXERCISE 35.)

*DANGLING
ELEMENTS* A modifier is not grammatically independent, for its function is to change the meaning of a word just as a curve in a railroad track changes the direction of a train. Unused tracks are valueless, and modifiers which have no obvious use in a sentence are equally so. *Modifiers that have nothing to describe or that seem to describe the wrong word are said to be dangling.* Nine times out of ten these danglers occur because the writer's logic is faulty or his writing slap-dash. C-16

(a) *Participles* A participle is a verb form which, when used as an adjective, must modify a substantive and may logically be expected to describe the nearest important substantive. Yet consider the following three sentences, typical of hundreds written every school year:

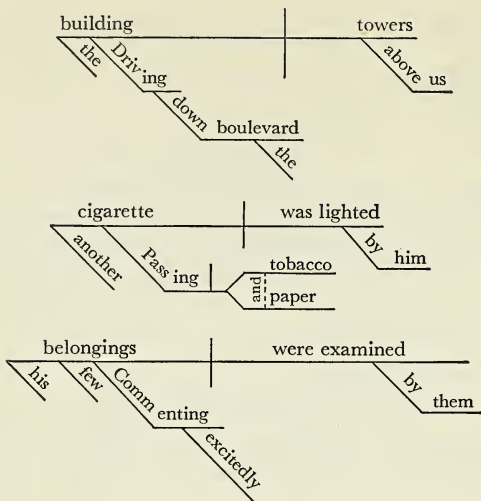
Driving down the boulevard, the building towers above us.

Passing tobacco and paper, another cigarette was lighted by him.

Commenting excitedly, his few belongings were examined by them.

The incorrectness of these sentences is best illustrated by a diagram in which the participles are attached to the substantives they wrongly modify:

C-16



No matter how serious the theme in which the above sentences appeared, the reader, confronted by buildings which drive down boulevards, cigarettes which pass tobacco and paper, and belongings which comment excitedly, would certainly laugh. The effect as well as the meaning would be lost. Even when used as an adjective, a participle is a verb form and conveys the idea of action. It is therefore necessary that a word naming some person or thing capable of performing the action be present. Such a word is called the *agent* of the participle. Errors like those in the above sentences may easily be corrected. Either the participial phrases should be made to refer to the proper agents, the missing agents should be supplied, or the participial constructions should be avoided. Any of the following versions will do:

As we drive down the boulevard, the building towers above us.
 Driving down the boulevard, we see the building towering above us.

Passing tobacco and papers, he rolled another cigarette.
 He rolled another cigarette and passed tobacco and papers. (304:51)

Commenting excitedly, they examined his few belongings.

They examined his few belongings, commenting excitedly. (Adapted, 306:147)

(See EXERCISE 36-A.)

A gerund, too, is a verb form, but a verb form used as a noun. Just now we need consider only one of its uses: as a part of a gerund phrase, which is a prepositional phrase with a gerund as the object of the preposition. In the phrases *after me* and *after running down the stairs* the objects of *after* are *me* and *running*, the first a pronoun, the second a gerund. Two things about the gerund phrase make it difficult to use. Since it usually answers the question "*How* is a thing done?" it is adverbial; and since the gerund, like the participle, names an action, the reader must be told who performs that action. Thus, in the sentence —

By running, he was just able to catch the streetcar. —

the phrase *by running* modifies *was able*, but the person who does the running is *he*, the subject of the sentence. It follows, then, that if the subject is not so placed that the relation of the gerund to it is clear, or if the subject is not the logical agent for the gerund, the phrase will dangle. For example, let us take these faulty sentences:

By shoveling dolomite, it relines the furnace.

By beating with a stick, the potatoes were mashed by us.

The phrase in the first sentence dangles because the antecedent of *it* seems to do the shoveling. That in the second dangles because *potatoes*, the subject of the clause, cannot beat themselves. The sentences may be corrected in either of two ways. They may be rewritten so that the gerunds refer correctly to the subjects of the clauses —

By shoveling dolomite into it, we reline the furnace.

We do the relining by shoveling dolomite into the furnace.

By beating the potatoes with a stick, we mashed them.

We mashed the potatoes by beating them with a stick. —

or the gerund phrases may be replaced by other constructions:

To reline the furnace we shovel dolomite into it.

We mashed the potatoes with a stick.

Because gerund phrases at the beginnings of sentences are frequently awkward, many writers prefer not to use them at all, or to place them so that they follow the verbs as closely as possible. If the rest of the

THE SENTENCE: GRAMMATICAL CORRECTNESS

C-16 sentence is properly constructed a gerund phrase need not be avoided, but it should be used with care. (See EXERCISE 36-B.)

(c) *Infinitives* Infinitives, like gerunds and participles, are derived from verbs and name actions, and like them may be used in phrases. An infinitive phrase is composed of an infinitive plus any object, complement, or modifiers needed to complete its meaning. In the sentence —

To sharpen the axe properly, he borrowed my grindstone. —

the infinitive is *to sharpen*, its object is *axe*, *the* modifies *axe*, and *properly* modifies *to sharpen*. Infinitive phrases must be placed near obvious and logical agents. Lacking agents, the phrases in the following sentences dangle:

To keep from being sick, your eating must be regular.

To play the piano with skill, practice must be persistent.

As the sentences are written, *eating* will keep from being sick and *practice* will do the playing. Supplying logical agents for the dangles makes the sentences mean something:

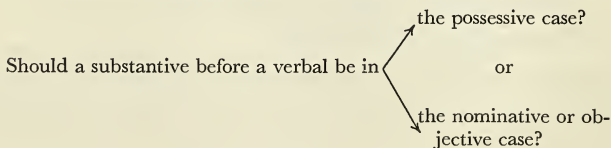
To keep from being sick, you must eat regularly.

To play the piano with skill, one must practice persistently.

Dangling constructions are generally obvious; once a student learns to recognize them he has no excuse for leaving them in a finished piece of writing. Moreover, dangles *must* be avoided if a writer's work is to be taken seriously, for they are nearly always ridiculous. One of them can do more to destroy the mood of a serious theme than five errors in case or number. (See EXERCISE 36-C, and for review, EXERCISE 36-D.)

CASE OF SUB-
STANTIVES
BEFORE
VERBALS

So far in our discussion of verbals we have carefully avoided mention of two puzzling constructions. The problem is this:



CORRECT MODIFIERS

The student may avoid error only if he remembers this: *If the verbal is used as a noun, that is, if it is a gerund, the preceding substantive should be in the possessive case. But if the verbal is used as an adjective, that is, if it is a participle, the substantive should be in either the nominative or the objective case, whichever its use in the sentence demands.* In the following sentence the preposition *on* must have an object: C-17

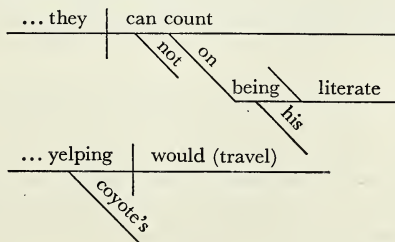
Whatever else they may assume, they cannot count on $\left\{ \begin{array}{c} \text{his} \\ \text{him} \end{array} \right\}$ being literate.

(a) *The Possessive* Should the object of the preposition *on* be *him* or *being*? the person or the verbal idea? The answer depends on whether “they” count on *him* or on the state in which he will *be*. To the original writer the state of being was more important, and the pronoun was made a modifier in the possessive case: “*his* being literate.” (176:78)

The following sentence brings up a similar problem:

The high-pitched, quavering love-song, which traveled as far as would a $\left\{ \begin{array}{l} \text{coyote} \\ \text{coyote's} \end{array} \right\}$ yelping, was projected only to the ears of one broad-faced young woman.

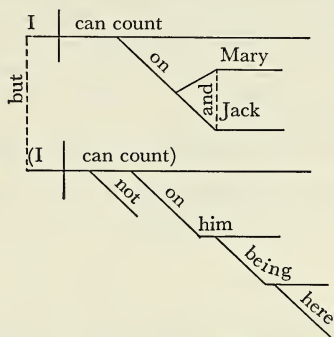
The solution here, as always, depends on the meaning of the sentence. Does the author wish to say that the song traveled as far as a coyote, or that it traveled as far as the yelping of a coyote? Obviously he wished to express the second idea, for the first is illogical. He therefore made *yelping* the important word by placing *coyote* in the possessive case as a modifier of the gerund. Thus *yelping*, not *coyote*, becomes the subject of the verb *would travel*. (303:4) Diagrams show the true status of the questionable words:



- C-17 Generally the emphasis falls on the verbals in constructions like those we have been demonstrating. A variant of (b) *The Objective* the principle illustrated in the first sentence discussed on page 95 could be:

As for Phil, I can count on Mary and Jack, but not on *him* being here.

The writer is here listing the people he can count on; the emphasis, in other words, is on the pronoun. Hence the verbal is merely an adjective describing Phil in a certain state of existence. The pronoun, rather than the verbal, is the object of the preposition *on*, as is shown in this diagram:



If the verbal is the important word — the subject or the object — it is a gerund and the preceding substantive should be a possessive modifier. If the pronoun is the important word, it should be in either the nominative or the objective case, as its use in the sentence demands, and the verbal is a participial modifier. There is no convenient way to decide whether such words as *being*, *standing*, *swimming*, and other verbals ending in *ing* are gerunds or present participles except by understanding their use in the sentence. Often diagramming will make their function clearer than any other kind of analysis. (See EXERCISE 37.)

CHANGES IN FORMS OF ADJECTIVES

In many languages adjectives change form when they modify different kinds of words; they have one ending when they modify the masculine noun *boy*, another when they modify the feminine noun *girl*, and still others for plurals. It is fortunate that most English adjectives do not change, for the two kinds which do, possessive and demonstrative, are all too often misused.

A personal pronoun, no matter what its use in the sentence, must agree with its antecedent in gender, person, and number. This rule applies to pronouns in the possessive as well as to those in the nominative or the objective case (see SECTIONS C-2, -3, -4). Agreement in gender causes no trouble, for no literate person would write:

The lad gave me *its* (the *lad's*) hand.

Barbara smiled not only with *his* mouth but with *his* eyes too.

But many students, by no means illiterate, cannot remember that possessive pronouns must agree with their antecedents in person and number. At one time or another almost everyone who comes to college writes sentences like these:

Every man has deeply smoked glasses on *their* nose when facing the furnace.

One must do *your* duty if one is to be respected by *your* fellows.

Each one must do *our* best if the party is to be a success.

No one questions the fact that *their* modifies *nose*, *your* modifies *duty*, and *our* modifies *best*. The questions and the lamentations arise when one discovers that:

one (THIRD person singular) is the antecedent of *your* (SECOND person singular)

man (third person SINGULAR) is the antecedent of *their* (third person PLURAL)

one (THIRD person SINGULAR) is the antecedent of *our* (FIRST person PLURAL)

The references in the first two sentences are faulty in only one element, but the reference in the third is wrong in two. Such errors as these are careless, as is shown by the promptness with which students correct them once the mistakes have been called to their attention. The sentences should be —

Every man has deeply smoked glasses on *his* nose when facing the furnace.

One must do *one's* (or *his*) duty if *one* (or *he*) is to be respected by *one's* (or *his*) fellows.

Each one must do *one's* (or *his*) best if the party is to be a success.

THE SENTENCE: GRAMMATICAL CORRECTNESS

A little care in writing the first draft of a theme, and a little attention to details in revising it, will get rid of such blunders. (See EXERCISE 38.)

C-19

DEMONSTRATIVE ADJECTIVES

In addition to possessive pronouns, which are adjectival in function, *demonstratives are the only adjectives which change their form to agree in number with the words they modify.* *This* and *that* can modify only singular substantives, and *these* and *those* only plurals. The following common mistakes are inexcusable:

None of *those type* will do.

Between us on earth and outer space the atmosphere interposes innumerable obstacles in the form of molecules of air, tiny droplets of water, and small particles of dust. *These kind* of obstacles are represented by the columns of the pier.

Surely it takes no grammarian to see that:

those is plural
type is singular

These is plural
kind is singular.

Nor does it require a grammarian to explain that each pair may be either singular or plural as long as each member of the pair agrees in number with the other. The sentences may be rewritten as —

None of *that type* will do.

This kind of obstacle is represented by the columns of the pier. —

or as —

None of *those types* will do.

These kinds of obstacles are represented.... (4:16.)

(See EXERCISE 39, and for review of the entire chapter, EXERCISE 40.)

CONCLUSION Good or bad grammar is a matter of habit. In this chapter we have discussed only the worst of the bad

habits, since they are the hardest to overcome, and once they are cured the lesser ones are easily broken. The minor faults which may still give trouble are discussed in the Dictionary of Grammar (pages 415-465). How sentences may be improved beyond grammatical correctness will be discussed in the next chapter.

EXERCISES

EXERCISES

17. *The Simple Subject and Simple Predicate* (pages 66-70)

- A. Across the top of a page write these headings: *subject, verb, predicate complement, direct object*. Under these headings write analyses of the following sentences. If either a predicate complement or a direct object is lacking, place an X in its place on the chart. Ignore dependent clauses of all kinds.

Example: (a) She smiled as Mary closed the book.

(b) In spite of his illness he looked very handsome.

<i>Subject</i>	<i>Verb</i>	<i>Predicate Complement</i>	<i>Direct Object</i>
(a) She	smiled	X	X
(b) he	looked	handsome	X

1. Mr. Mansfield's art in the play is too subtle to be appreciated by the people who want their art to be noisily dramatic.
 2. "The Devil's Disciple" is excellent entertainment for mature audiences.
 3. The Mansfield audience did not cheer.
 4. Last night's audience was not physical enough.
 5. Anything less actoresque than Mr. Mansfield is unimaginable.
 6. The butter of fancy is too thick on the soggy literary toast.
 7. No true poetry can revile the truth, even by implication.
 8. I remember a production that I saw as a child.
 9. Subordination and concentration of capital have had their influence upon politics.
 10. Subordinate workers conduct nearly every big business.
- B. Diagram the principal parts of the following sentences. Follow the models on pages 67-68. Ignore all modifiers, whether words, phrases, or clauses.
1. The man, who looks almost common at times, eliminates all heroics from his voice and gestures.
 2. The man in the play gives the impression of dryness rather than unction.
 3. Clearly this will not do for people who want to weep large weeps and have a shiver in the spine every second.
 4. He is not overpowered by the fact that he is before the public.
 5. "The Devil's Disciple" is a cynical play for cynical people.
 6. Come what may, I am prepared.
 7. The previous speaker has erred in the matter of my overstatement.
 8. The right to life is inherent in our national code.
 9. Failure being frequent, success seems the more remarkable.
 10. Wealth multiplies wants and, therefore, work.
- C. Write across the top of a page these headings: *subject, verb, predicate complement, direct object*. Under these headings analyze the following sentences. If a clause is used as a principal part of a sentence, place the entire clause under the proper heading. Do the same for phrases. However, ignore

THE SENTENCE: GRAMMATICAL CORRECTNESS

all modifying elements. If any principal part is lacking, place an X in its place.

Example: (a) I had hoped that the dog would never chew another slipper.
(b) The reason is that Jack cannot write with his left hand.

	<i>Subject</i>	<i>Verb</i>	<i>Predicate Complement</i>	<i>Direct Object</i>
(a)	I	had hoped	X	that the dog would never chew another slipper.
(b)	reason	is	that Jack cannot write with his left hand	X

1. That Martha can ever recover from the accident is doubtful.
2. Whoever said that, was a person of intelligence.
3. He does what he is told without hesitation.
4. We will hold the meeting at my house if you wish.
5. Whatever Philip does is wrong, according to his father.
6. Give what you have in your hand to me.
7. That there are some evil people in the world is undoubtedly true.
8. She is one who served her country well.
9. What we know as moral was to another age immoral.
10. Michael realized that he had seen but one side of life.

D. Following the models on pages 68-69, make diagrams of the following sentences. Show the principal parts of the dependent clauses and phrases *if* the clauses or phrases themselves are used as principal parts of sentences. Ignore all modifying clauses and phrases.

1. Whoever reads the story will understand what I mean.
2. In his rush he knocked over tables and chairs.
3. I could see that she was rather pale.
4. What Mr. Lloyd has to say is important.
5. The flames and the smoke were impressive and terrifying.
6. The librarian must know where he can find each book in the collection.
7. The aeroplane dipped and then rolled downward.
8. Going where no one ever thought to look for me was foolish.
9. Pick up that book and come with me.
10. The doctor and the nurse held the writhing patient to the bed.
11. This garden is where he spent most of his time and energy.
12. Who will the candidate be?
13. Bent and twisted were the two cars.
14. To say that he had many friends there is to overstate the facts.
15. He told me what I should do and how I should do it.
16. His strange accent was what interested us most.
17. If you insist, I will tell you how the accident happened.
18. To try hard and then to fail is not consoling.
19. "Hands up," said the guard.
20. I did not know where I could get the train.

EXERCISES

18. *The Complete Subject and Predicate (page 71)*

- A. Under the headings *complete subject* and *complete predicate* write analyses of the following sentences:

Example: (a) His sarcastic speech made his intentions obvious.

(b) That the tree would die seemed assured.

Complete Subject

Complete Predicate

(a) His sarcastic speech

made his intentions obvious

(b) That the tree would die

seemed assured

1. He gave up ice cream and candy for the duration of Lent.
 2. The poem is the voicing of the failure of aspiration.
 3. Nevertheless, a rival political party has arisen within late years.
 4. Under this government no one need feel himself inferior to another.
 5. Most fashions are becoming to those who introduce them.
 6. Wealth is coined out of muscle and mind.
 7. No one need know what you have just said.
 8. These men tried to bring about the things foretold by prophets and psalmists.
 9. Let us not waste our time and weaken our courage with too much dreaming.
 10. The so-called common people are following the fashions with a vengeance.
- B. Place the principal parts of the above sentences on diagrams, following the directions given in Exercise 17-D.

19. *Recognition of Modifiers (pages 71-74)*

- A. Make three columns across the top of your paper, heading them as follows: *No.*, *Kind of modifier*, *Word modified*. Then number consecutively all simple modifiers in the following passage and write the numbers in the spaces you have provided for them. After each number write the part of speech of the modifier, according to its use, and then tell what word it modifies.

1
2
3
Example: Because he refused to take the practice seriously, Mack was not
4
5
 allowed to play in the final game.

<i>No.</i>	<i>Kind of Modifier</i>	<i>Word Modified</i>
1.	adjective	practice
2.	adverb	to take
3.	adverb	was allowed
4.	adjective	game
5.	adjective	game

We took the sharply winding road and saw nothing. We turned into a lane. We still saw nothing. In fact, we had not expected to see anyone.

THE SENTENCE: GRAMMATICAL CORRECTNESS

We had been told to go, and we went. We waited, for we had been told to wait. We waited impatiently. We knew that we would be disappointed, but, illogically, we hoped. A gate hinge creaked and we looked up quickly. There was no one there. We looked down again. Later we heard singing, distant singing, and again we looked up. But the singing stopped. Slowly it faded and died away. Finally, just as we were most downhearted, footsteps were heard. They came deliberately, not hastily and not slowly. We would surely see the messenger!

B. Make diagrams of the following sentences:

1. He looked once, and then again. 2. He put his hand out and touched the mirror. 3. It was curved unevenly. 4. Now he knew why his image was distorted. 5. He certainly looked peculiar. 6. His cheeks were very fat. 7. His face seemed almost circular. 8. His waist was thin and his legs were thin too. 9. They almost did not exist at all. 10. But his feet, usually small, were now tremendous.

C. Across the top of your paper write the following headings: *No., Kind, Use in Sentence, Word Modified*. Then number consecutively all modifying verbals (participles, infinitives, and gerunds), all modifying phrases (whether prepositional or verbal), and all modifying clauses. In the spaces you have provided tell what the modifying elements are, how they are used, and the words they modify. *Ignore simple adjectives and adverbs*. You may find some modifying elements within others; follow the directions also for these secondary modifiers.

1
2
3
4
Example: By going in leaps and bounds he got to the bottom before the
5
6
7
 child, terrified at his experience, could open his mouth to cry.

<i>No.</i>	<i>Kind</i>	<i>Use in Sentence</i>	<i>Word Modified</i>
1.	gerund phrase	adverbial	got
2.	prep. phrase	adverbial	going
3.	prep. phrase	adverbial	got
4.	prep. phrase (clause as its object)	adverbial	got
5.	past participle	adjectival	child
6.	prep. phrase	adverbial	terrified
7.	infinitive	adverbial	could open

An Englishman, not satisfied with finding the contending powers of Europe properly balanced, desires also to know the precise value of every weight in either scale. To gratify this curiosity, a leaf of political instruction is served up every morning with tea. When our politician has feasted upon this, he repairs to a coffee house, in order to ruminate upon what he has read; from thence he proceeds to the ordinary to inquire for news,

EXERCISES

hunts about all evening in quest of more, and carefully adds it to the rest. At night he retires home, full of important advices of the day. Awakening next morning, he finds the instructions of yesterday to be absurd or false. This one would think a mortifying repulse in the pursuit of wisdom; yet our politician, no way discouraged, hunts on, in order to collect fresh material, and in order to be once again disappointed. — Adapted from Oliver Goldsmith, "On Daily Journals."

D. Make diagrams of the following sentences, adapted from Mark Twain's *Joan of Arc*, using the diagrams on pages 67-73, and also those in Appendix B, Diagramming the Sentence, as models.

1. In Joan of Arc at the age of sixteen there was no promise of a romance.
2. She lived in a dull little village on the frontier.
3. Exhaustively equipped with ignorance, she went before the court at Toul to contest a false charge of breach of promise of marriage.
4. Later she said that she must march to help the King of France, since she was commissioned of God to win back his lost kingdom for him.
5. Then she was summoned before the University of Poitiers to prove that she was commissioned of God and not of Satan.
6. She won her case and the wondering admiration of all that august company.
7. At the head of the first army she had ever seen, she marched to Orleans.
8. In ten days she raised a siege which had defied the might of France for seven months.
9. After her triumphs here, other victories followed.
10. The political results would have been cheap if the time had been fifty years.
11. From the blow struck at Patay the English power was never to recover.
12. Then followed her capturing of Troyes by assault.
13. She marched past surrendering towns to crown the King in the Cathedral at Rheims.
14. Now that her mission was fulfilled she wished to go back to her village.
15. Her prayer for leave was not granted.
16. Later, when she was wounded in an attack upon Paris, her armies suffered defeat.
17. When she was eighteen, she was captured by the enemy.
18. In the centuries that have elapsed since her career, five hundred millions of Frenchmen have lived and died, blest by the benefactions she conferred upon her country.
19. Joan of Arc stands alone because she was great without help from teaching, practice, environment, or experience.
20. By retaining her faith in God, by placing her country before her own life, by doing many deeds of compassion and mercy, she has deserved the place in legend which France, having cleared her of witchcraft, has now given her.

THE SENTENCE: GRAMMATICAL CORRECTNESS

20. *The Incomplete Sentence (C-1)*

The following passages contain fragments of sentences. Rewrite them in their entirety, making every group of words begun with a capital letter and concluded with "end punctuation" a complete sentence. Add subjects or predicates where necessary, but try not to change the meaning of the fragments. Underline the corrections you make.

1. Youngsters of a college age often feel that they can write good stuff. They get excellent marks on their papers. Which the professors hold up as shining examples of what a good theme should be. Then they get the idea. They will turn to journalism. And use it as a stepping stone to their goal. Of being a famous literary figure.

There is a question they do not ask. Will journalism be of any assistance? To one who wishes to become one of the literati? Not only do they not ask that question. They patronize journalists and journalism. And are too condescending to learn anything about it.

I work on a newspaper. The difference between a "literary man" and a "writing man," between an author and a newspaper writer, even between a real journalist and a reporter, related in a story in Washington, D.C. "A journalist is a person who wears a high hat. No undershirt. And borrows money from newspaper men."

2. One day a year ago last summer I visited the small town in Missouri where some twenty years ago I was born. Sligo, a name which certainly wouldn't excite your attention unless by chance you know your Ozark foothills. Or unless you are more than a little acquainted with the iron industry. The name always associated with iron-smelting towns. One in Ireland, one in Pennsylvania, and others in this country's iron-producing regions. All of which I cannot recall at the moment.

When I got there, only a ghost of the town that I could faintly remember as my home for six years. Turning to the left after reaching the center of town, over a bumpy, rain-furrowed road that led to what remained of the furnace which, some fourteen years ago, had emitted a constant roar of activity.

Poking around the brick and steel ruins. I could hardly recall how it used to look. I seem to remember, however, that when the summer nights were warm and when my parents used to take me down to watch the glowing fires which lighted the sky in a false twilight. Dimly the picture came to my mind of the shadowy forms of half-stripped men moving about in front of the bright, flickering background....

St. Louis-bound that evening, wondering whether the ghost furnace town would ever come to life again. There was still more than plenty iron ore left in the hills. And nature was rapidly restoring the trees that were cut down. All that these natural resources were waiting for, and they'll probably be waiting for many years to come. Was someone with money to invest.

EXERCISES

21. Case of Subjects and Objects (C-2, -3)

- A. Rewrite the following sentences, selecting *one* of the pronouns in each parenthesis as correct. Underline the pronoun you choose.

Example: Look at Aline; then tell me whether you think Bobbie will grow as tall as (she, her).

Look at Aline; then tell me whether you think Bobbie will grow as tall as she.

1. How can he know, any more than (me, I), what is best?
 2. I do not feel that anyone could write more clearly than (he, him).
 3. If I worked as hard as (she, her) I should be worn out in the evenings.
 4. Many have been worse patriots than (he, him).
 5. No one has any more power in the government than (they, them).
 6. Ellen has as much time as (I, me) to help you.
 7. Mr. Hanson deserved more credit than (she, her) for the success of the experiment.
 8. The judges decided that none of the contestants was any prettier than (she, her).
 9. This was a difficult problem (we, us) children had to solve.
 10. Some of the players were even more excited than (we, us).
- B. Rewrite the following sentences, selecting *one* of the pronouns in each parenthesis as correct. If the pronoun is used as a subject, underline it once; if it is used as an object, underline it twice; if as a predicate complement, three times.

Example: (a) Give the theme to (she, her) before you go.

(b) There is the man (who, whom) we all think should be elected.

(a) Give the theme to her before you go.

(b) There is the man who we all think should be elected.

1. It was he (who, whom) I could not amuse.
2. John was not sure (who, whom) had been asked to come.
3. There was one member of the class (who, whom) he thought had real talent.
4. Several people like (he, him) although he is very quiet.
5. She explained that those (who, whom), by special permit, were excused might leave when the first bell rang.
6. The battle had been won by the very people (who, whom) appeared to be cowards.
7. Exactly (who, whom) she had spared was not important to Elizabeth.
8. This is the prisoner (who, whom) we are holding for identification.
9. If Donald, (who, whom) everyone thinks very brilliant, has failed, what can I be expected to do?
10. I could tell from her guilty look that it was Mary (who, whom) we had seen.

THE SENTENCE: GRAMMATICAL CORRECTNESS

11. If you find that he is wrong, remember those (who, whom) he advised.
12. There is a child actor of some fame (who, whom) they say is not over six years old.
13. It was then that I wanted to see (who, whom) they would choose to lead them.
14. Please tell me (who, whom) in your opinion deserves promotion.
15. This is no place for those (who, whom) in their youthful excitement cannot be quiet.
16. Sometimes the very people (who, whom) unfortunately are poor least deserve to be.
17. I selected Webster, not (she, her), as the dominant one of the couple.
18. Marion was one of those tiresome persons (who, whom) are never wrong.
19. In spite of the fact that he was not there, it was Francis (who, whom) we held responsible for the order's not being given.

22. *Case of the Predicate Nominative (C-4)*

Assume that the following sentences are to be used in a *written* theme. Decide, in each sentence, which one of the pronouns enclosed in parentheses is the correct one. Then rewrite the sentence, using that form and underlining the word supplied.

1. When Father said, "The car must be washed this morning," each of us felt that it was (he, him) who was being addressed.
2. Since neither could decide (who, whom) it was that Father meant to make stay home, neither answered immediately.
3. Then I decided that if it was (I, me) I'd like to know.
4. Just as I started to ask (who, whom) was to do it I heard my sister say under her breath that she was glad that she was not (they, them).
5. Without thinking, I asked her why she wouldn't be (we, us), but before she could answer the telephone rang.
6. Both Mother and Father said that if it was (they, them) who were wanted, they were not at home.
7. I heard Jack say, "This is (he, him)," and thought that he was being unusually correct.
8. But I understood his correctness when he came into the room and said that Aunt Helen wanted either Mother or Father to go to church with her, and would (whoever, whomever) it was to be, please hurry.
9. Father looked at us and then at Mother. After Mother said it couldn't be (she, her) because she had to get dinner, Father hesitated and said, in his precise manner, "Well, it won't be (I, me) because I have to wash the car."
10. As Jack and I tore out the door he punched me and laughed. "Gosh, I thought it was (I, me) he meant," he said, and his ungrammatical speech sounded a lot more natural.

EXERCISES

23. Review of the Case of Pronouns (C-2, -3, -4)

Some of the pronouns in the following passage have been numbered. Rewrite the passage, following the form given below. If any numbered pronoun is incorrect, change it so that it has its proper form. Whether it is necessary to change the form or not, write the proper case for each numbered pronoun as shown below, using N for Nominative case and O for Objective case.

1. N If you are going to be tackled, give the ball to whoever happens to
2. N be near you. Do not hold it long, for if you do your opponent,
3. . . whom, as you will soon find out, will not hesitate because of sports-
4. . . manship, will tackle you. I will plan the play so that near you will
5. . . be someone whom, as shown by the timing of the sprints, can
6. . . really run. I am certain that it will be either Ted or Mike, for
7. . . no one can run as them once they get started. At any rate, when
8. . . the would-be-tackler gets through the line, throw the ball. Throw
9. . . it to whomever comes running toward you. If neither Ted
10. . . nor Mike is still on his feet, look for one of the ends and toss it
11. . . to whoever in your opinion is in the least danger of being tackled.
12. . . I will tell Gus to stay back of you, and to stay away from every-
13. . . one else. If you can't get the ball to either Ted or Mike, and
14. . . if you can't throw to either of the ends, then let him have the
15. . . ball when he yells, "Follow me." Since he can't run very fast,
16. . . I hope it won't have to be him. Remember what I have said.
17. . . If the play works, I'll see that the reporters know whom the real
18. . . hero is, not merely the one who the public sees cross the goal line.
19. . . It won't be him, but you.
20. . .

THE SENTENCE: GRAMMATICAL CORRECTNESS

24. *Agreement of Subject and Verb (C-5)*

- A. Rewrite the following passage *exactly* as it appears below. Underline each subject once and each verb twice. Then connect the subject to its verb by a line. Number each pair (a pair consists of a subject and its verb) and then place a corresponding number on the line most nearly opposite to it in the margin. After the number place either the letter S for singular or the letter P for plural, according to the number of the subject and verb.

Example: 1. S After I had gone down the street, the men called to my father.

2. P 1 2

Accidents are likely to happen if no thoroughly trained expert happens to be present. When Catherine Hays was burnt at Tyburn in 1726, the officiating artist was scorched by his own hands, and the whole business was awkwardly managed for want of practical familiarity with the process. We have still remaining a guide to direct us in one important part of the arrangements. Bishop Hooper was burned at Gloucester, England, in the year 1555. A few years ago, in making certain excavations, the charred stump of the stake to which he was bound was discovered. An account of the interesting ceremony, so important in ecclesiastical history — the *argumentum ad ignem*, with a photograph of the half-burned stick of timber was sent me by my friend, Mr. John Bellows, of Gloucester, a zealous antiquarian, widely known by his wonderful miniature French dictionary, one of the scholarly printers and publishers who honor the calling of Aldus and Elzevirs. The stake was big enough to chain the whole Bench of Bishops to as fast as the Athanasian creed still holds them. — Oliver Wendell Holmes, *The Autocrat at the Breakfast Table*.

- B. In each sentence determine which of the verb forms in parentheses is correct, and rewrite the entire sentence, underlining the form chosen. Before each sentence write S if the correct verb is singular or P if it is plural.

Example: Both the house and the barn (was, were) painted a bright red.

P. Both the house and the barn were painted a bright red.

1. One of these pictures which you see before you (is, are) to be chosen.
2. My friend, middle aged now and the mother of grown children, (come, comes) today.
3. The members, each of whom is allowed two votes, one for his first choice and one for his second, (is, are) now ready to cast their votes.
4. Betty, Ellen, and Joseph, whom you have not met, (go, goes) to our church.
5. Daughters, being mostly under the care of the mother, (is, are) influenced greatly by the home life.
6. Here the newspapers, being run by the Democratic party, (favor, favors) a low tariff.
7. The chief deficiency of our citizens which (account, accounts) for the city's poor reputation, is a lack of civic pride.

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8. This practice, with its tendency toward small deceits and evils, (is, are) contrary to all Christian teaching.
9. The rise, persistence, and spread of religious education (is, are) of prime importance to the state.
10. This legend, like all great things, (defy, defies) accurate analysis.

25. *Compound Subjects and Their Verbs (C-6)*

Rewrite each of the following sentences, using the correct form of the present tense of the verb given as an infinitive below. Before each sentence write S if the subject and verb are singular, P if they are plural. Underline the form used.

Example: Neither the horse nor the mule (to stand) still while being harnessed.

S. Neither the horse nor the mule stands still while being harnessed.

1. The two boys and their sister (to hate) to wash their ears.
2. Neither Jane nor Gladys (to play) the piano well.
3. Our ambassador and the one from Russia (to have) each his own difficulties to work out.
4. Either Mary's play or Elbert's story (to deal) with the race problem.
5. All the gasoline stations, including the one at which we trade, (to be) closed because of the strike.
6. The three sisters and Julia Green (to make) a quartet.
7. Two Fords and a Chevrolet (to be) raffled off each day.
8. Mr. Hardin's chief aim and ambition (to be) to own a yacht.
9. The sororities and the Y.M.C.A. (to join) in offering the petition.
10. Neither the rose garden nor any of the cut flowers (to make) a good display.

26. *The Number of Verbs in Relative Clauses (C-7)*

The following sentences are to be rewritten. As you rewrite them, underline each relative pronoun and follow it by the correct form of the present tense of the verb given as an infinitive below. Before each sentence write S if the pronoun and its verb are singular, P if plural.

Example: Each picture that (to hang) on the wall is crooked, but nothing else can be expected of people who (to have) no sense of neatness.

S. Each picture that hangs on the wall is crooked, but nothing

P. else can be expected of people who have no sense of neatness.

1. The mechanic, who (to seem) sleepy, is having a hard time finding the loose bolts which (to cause) the rattles.
2. The judge receives many letters which (to demand) clemency for this or that prisoner.
3. The thief and the murderer who (to stand) convicted at present will

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not be pardoned unless the review of the case that (to be) in progress ends favorably.

4. The steel jaws of the trap snap on the leg of the fox, which (to struggle) in vain to free itself.
5. *The Newgate Calendar*, which (to provide) many interesting tales of that era, can be found in any library.
6. The cabinet maker, who (to feel) tired after a long day in the dusty shop, is going home.
7. The static — the whirrings and bangings and harrowing screeches which (to be) the annoying accompaniment to most radio music — was silent for once.
8. The curtains, which (to collect) dust rapidly, I shall not put up until the day of the party.
9. The meal, which (to consist) of the simplest foods, will begin at seven exactly.
10. Walking and dancing, which (to serve) as wholesome exercise, will be a part of each day's program.

27. *The Number of Delayed Subjects (C-8)*

Rewrite the following sentences. Underline each delayed subject and see that its verb is expressed in the correct number.

1. Whenever a student succeeds there is always his parents to be thanked.
2. In spite of many objections, it is, I think, certain that the law will pass.
3. No matter what course is chosen there is always some who are dissenters.
4. However carefully I plan, there is no way to avoid confusion.
5. Even if Kate is busy, there is still Fay and Laura to amuse.

28. *Review of Agreement of Subject and Verb (C-5, -6, -7, -8)*

Copy the following passage *exactly* as it appears below, and then follow these directions carefully: (1) Underline each subject, considering both dependent and independent clauses. (2) Encircle each verb and connect the verb to its subject. (3) Number each unit and place a corresponding number in the column headed *unit*. (4) Whether the verb and subject as printed agree properly or not, put S under column I if they should be singular, P if they should be plural. (5) If the verb is incorrect cross it out and write the correct form in the proper place in column II.

<i>unit</i>	I	II
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1. S. is An American whaler, besides her hoisted boats, are out-
2. P. . . . wardly distinguished by the try-works, which look like
- solid masonry joined with oak and hemp to constitute a
- complete ship.

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. The try-works, planted beneath the foremast and main-
. mast, is the most roomy part of the deck. The timbers be-
. neath, of a peculiar strength, is fitted to sustain the weight
. of an almost solid mass of brick and mortar. The ma-
. sonry, secured firmly to the surface by knees, made of
. ponderous iron, which is screwed down to the timbers, does
. not penetrate the deck.

. When not in use the try-pots — there are two of them
. and each hold as much as two barrels — are kept remarkably
. clean. There is always at hand materials like soapstone and
. sand, which is used to shine the pots.

. The fire is laid in the ovens of masonry. The intense
. heat of the fires are prevented from communicating itself to
. the deck by a shallow reservoir which extend under the en-
. tire surface of the works. There are no external chimneys.

. The fire, the first time it is lighted, is fed with wood.
. But after that the blubber, now called scraps or fritters,
. are used. Thus the whale serves as fuel with which other
. whales is cooked. Needless to say, both the smoke and the
. odor are terrific. Neither are to be avoided, however, and
. no officer and no sailors is allowed to shirk a task. Each of
. the crew, men and officers, are drilled for weeks, so that
. once the whale is captured, there is nothing to do but follow
. the established routine. Adapted from Herman Melville,

Moby Dick.

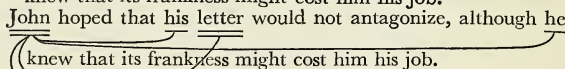
THE SENTENCE: GRAMMATICAL CORRECTNESS

29. *No Definite Antecedent* (C-9)

Each of the following sentences is to be rewritten whether it is correct or incorrect, but before rewriting, read these directions: (1) If the sentence seems correct, copy it as it is given; then underline every pronoun once and its antecedent twice, connecting the pronoun and the antecedent. (2) If there seems to be no definite antecedent expressed, correct the sentence as you rewrite it; then follow the directions given above.

Example: John hoped that his letter would not antagonize, although he knew that its frankness might cost him his job.

John hoped that his letter would not antagonize, although he knew that its frankness might cost him his job.



1. I looked at the dirigible with longing eyes, wishing it would rise while I was looking at it.
2. It says in the paper that it may rain before night.
3. I cannot answer now. It will depend upon what Mother says.
4. I have been reading a book about Indian customs. They must have been an interesting people before the white men came.
5. The early stages were nothing but bare platforms, but what they lacked in properties they made up for in gestures.
6. Jane looked miserable, but it was a great success anyway, since the others had a good time.
7. She allowed the fleet to make an attack upon Spain, but it was too late.
8. It becomes very apparent that the attack upon the Opera House was a matter of class hatred.
9. To Deborah's horror, it all came out in the newspapers, with their names and addresses and all the sordid details.
10. They say it is wise to save in youth, but I prefer not to follow this.

30. *False Reference* (C-10)

Rewrite the following sentences so that all false reference is avoided.

1. I looked at the automobile and then at the horse, and without hesitation decided that it was faster.
2. She wore a pink sweater, while she was airing the dog, which was a little faded.
3. The metronome is a useful instrument because it is hard to learn to keep accurate time without it.
4. Francesca was learning to be a dancer and expected to capture the world with her skill at it.
5. On the corner of Twentieth Street was a tall building with colored lights which I had never seen before.
6. This was an age, now long past, in which there were no doctors who knew how to use anesthetics which has been such a boon in recent years.

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7. In the town where we stopped for the night there were no tourist camps, although there were plenty of them who could have used them.
8. Every magnificence went into the decoration of the hall, for it was a day when they did everything with studied elegance.
9. It cannot be doubted that Mr. Johns is an idealist who strove for great things, no matter what one may think of them.
10. They estimated in the paper that there were over twelve thousand people at the football game last week.

31. *Ambiguous Reference (C-11)*

Rewrite all of the following sentences in which the reference of pronouns is incorrect.

1. It was such a warm day that I wanted to work in my garden.
2. The doctor showed that there had been some deviation from the prescribed course, which made it very difficult for us.
3. Marjorie had on a new hat and it was ruined when it started to rain.
4. For an encore he sang a beautiful aria from an old opera which the audience liked very much.
5. The travelers stopped for several days in Egypt. They have such interesting customs there that they hated to leave.
6. It lists in the social register all the people of any importance in the city.
7. You will have to take seven subjects this year. I see no way to avoid it if you are to graduate at the proper time.
8. The author states it very compactly when he says, "Kindliness is the essence of civilization."
9. The climate is unusually good, for it is always cool at nights, and it rains only at certain definite periods of the year.
10. If there is any real preventive for baldness it should be made compulsory.
11. Shake the egg gently until you break the yolk, and it will stand on end. That is probably how Columbus did it.
12. Columbus probably did not have to shake the egg, since they had no refrigeration in those days, and it must have been old enough for it to be rotten anyway, especially if it was hot weather.
13. I would like to discuss the political situation with someone who has been in it and who knows them.
14. There was one picture, painted by a woman, with a green snake and three oranges in it.
15. Jane told Grace what the consequence of her lie had been.
16. Mr. George was gratified to hear that his candidate, Mr. Hewick, had been elected, for he was a man of sterling worth, in his opinion.
17. Elsa took the hat from the peg that she expected to wear.
18. The result, which none of us had foreseen, was that Ruby got the impression that she had been mistreated and she never forgave any of us for it.
19. When Roy passed Mr. Greenfield he tipped his hat very politely.
20. I always like to go walking when it rains, but some people think it is a queer thing to do.

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32. *False Double Capacity* (C-12, -13)

- A. If the understood subjects in the following sentences are incorrect, rewrite the sentences and provide the missing subjects.
1. She never produced any great literature, but made money anyway.
 2. She had little regard for pitch or expressiveness, in my opinion. And Robert agreed with me, but kept on singing in spite of our disapproval.
 3. The devils flogged St. Jerome in the fifth century because he was a Ciceronian rather than a Christian, but will never flog Dreiser.
 4. I have traveled across Russia many times, and hope to do so again because the view is magnificent, but never shall stop there for a long visit.
 5. Lee was the first one dressed, and as she sat on the couch, seemed a part of the old-world beauty of the room.
- B. Rewrite any of the following sentences in which the use of an understood verb is incorrect or leads to a possible misunderstanding.
1. His face was dirty, and his clothes torn.
 2. The execution was perfect, but the ideas expressed in the drawing cheap.
 3. I have never expected to get married, and never will.
 4. I study my lessons every day, but especially hard yesterday.
 5. Clara had gone down stairs, but they didn't for some time.
- C. Rewrite the following sentences, adding auxiliary verbs where necessary.
1. Jamie was debating whether to go or not, and we awaiting his decision.
 2. The elections were almost over, and the result assured.
 3. The children are playing table croquet, and mother dressing for dinner.
 4. Truman has enjoyed the book; other people, not.
 5. Does your sister like this young man, and your parents approve of him?

33. *Incomplete Comparisons* (C-14)

Rewrite the following sentences so that all comparisons are complete.

1. I have never seen any one so excited.
2. It was one of the most delightful incidents.
3. The *denouement* is such a complete surprise.
4. The publisher spent most of the year traveling. His territory was so large.
5. Mehitable was the most forlorn cat.
6. Norman became so interested in the problem of the origin of St. Louis limestone.
7. This is such charming nonsense.
8. Poor little Algernon was so tongue-tied.
9. Reputable doctors consider this the most harmless drug.
10. Franklin asked the children kindly if they would be quiet, but they were so rude.

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34. *Review of Faulty Omission (C-12, -13, -14)*

Rewrite the following sentences so that they will be correct. See that no subject, verb, or auxiliary is used in a false double capacity, and that no comparison is left incomplete.

1. The wardens tried to protect their prisoner, but the mob was so violent.
2. I wanted to go to Europe to study for a year, but my brother objected, and wasn't allowed.
3. Most laborers go to work about seven, but John earlier than that.
4. Peace is the blessing of mankind; wars, the disgrace.
5. Socrates seeks Truth; the Hedonists, happiness.
6. I have never understood the radio, and never will.
7. Peggy was four years old, the other children older.
8. Pierce wants an electric train for Christmas, and the twins a dresser set.
9. The students were very angry when Mr. Grayson was discharged, as he had been a great favorite, and sent a written protest to the Chancellor.
10. The depression has caused the poor people to suffer greatly, by pushing them over the brink into ruin, but has hurt the once well-to-do even more seriously.

35. *Adjectives after Copulative Verbs (C-15)*

Rewrite each of the following sentences (except the first) *exactly* as it appears below. Underline each copulative verb once. If the predicate complement (in this exercise consider only adjectives and adverbs) is correct, write C on the line preceding the sentence and underline the complement twice. If it is not correct, cross out the faulty word and write the correct one on the line provided. If the sentence does not contain a copulative verb, put nothing on the line before it.

- . bad . 1. When Jack feels ~~badly~~ the entire family suffers, for he *is* always
 . C . sarcastic then.
- 2. She accepted the proffered light smilingly.
- 3. I am clear about the facts of the case, because it was my first
 experience, as a young lawyer, in court.
- 4. Even though you dislike her, you must admit that she looked
 prettily in that dress.
- 5. In spite of the unfortunate results, you know that my intentions
 were good.

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- 6. Violets smell more sweetly to me than any other flower.
- 7. Medical conditions in the Middle Ages were atrociously bad.
- 8. The medicines the doctors prescribed then tasted even more
. . . . badly than modern medicines.
- 9. The treasurer's resignation was accepted immediately, in spite
. . . . of some protests.
- 10. Mr. Gunther looked around his garden hopefully.
- 11. He is feeling fine, although he seems to become tired easily.
- 12. You can't stay in the room if you can't be quietly.
- 13. He certainly appeared happily the day I saw him on the campus.
- 14. Pete seemed to feel rather bitterly about his defeat in the class
. . . . election.
- 15. He objected strenuously to the manner in which the votes were
. . . . counted.
- 16. I have never known a town which seems as silently as this one
. . . . does.
- 17. Mary looked crestfallen when I told her the news.
- 18. You seem intelligent, but you certainly did not act intelligent
. . . . when you were told to find your way here without assistance of
. . . . any kind.
- 19. After looking at the wreck for several minutes, he turned sadly
. . . . away, and seemed resigned.
- 20. Reply bashfully, in this next scene, and pretend that you are
. . . . shocked at his boldness, but let the audience know that you are

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- really hypocritical.
- 21. Answer every question on this examination, and be concise but
. . . . complete in every answer.
- 22. Although the air smelled smokily, we could see no sign of the fire
. . . . until we walked toward the back of the apartment.
- 23. Then we saw a wisp of smoke which curled lazily around the
. . . . window ledge.
- 24. Reacting quickly to every suggestion, the lieutenant tried to
. . . . please all his guests, but succeeded in pleasing none.
- 25. He put down the book and rose wearily to his feet; he was
. . . . suddenly and completely convinced that all reading was futile.

36. *Dangling Verbals (C-16)*

- A. Rewrite the following sentences and correct any dangling participles you may find. If any sentence is correct, do not copy it.
1. Irritated by the noise, the book was thrown to the floor.
 2. Laughing heartily, the joke was appreciated by all of us.
 3. Stressing the point, we were forced to listen to his repetition.
 4. Turning a corner suddenly, the stop-light was against him.
 5. A check, fully endorsed, fell out, opening the letter.
 6. Reading with close attention to details, he was able to get the assignment quickly.
 7. Every afternoon, beating in through the windows, he was forced to stop working by the sun.
 8. Paying no attention to street signs, it did not take us long to get lost.
 9. Too thoroughly broiled, we did not enjoy the steak.
 10. Opening the book to the first page, the passage was hastily read.
- B. Correct the dangling gerunds in the following sentences. If any sentence is correct, do not rewrite it.
1. By quickly answering the advertisement, Jules was able to get a job for the summer.
 2. Every performance is concluded by playing "God Save the King."
 3. If you will follow my advice, by saving your speed until the end, the race can be won.
 4. Upon climbing the tree, the bird's nest fell to the ground.
 5. The mouse, by running under the door, eluded the cat.

THE SENTENCE: GRAMMATICAL CORRECTNESS

C. Correct the dangling infinitives in the following sentences. If any sentence is correct, do not rewrite it.

1. To read *The Return of the Native* profitably it should be read slowly.
2. I have always been told that to sing well large sinus cavities must be had.
3. To approve the change the benefits of it must be pronounced.
4. The article said that to deny the rumors dogmatically the sources of them must be known.
5. To have made such an error, the handwriting must have been very illegible.

D. Rewrite all of the following sentences which are incorrect and get rid of all dangling constructions.

1. By listening closely the drums could be heard in the distance.
2. To shut out the noise they made, I placed my hands over both ears.
3. Turning back as quickly as possible, the trail was retraced.
4. Having carried the heavy packs all day long, we could not induce our porters to take up their burdens again.
5. But by letting them see me load my revolver, they decided to do what they were commanded to do.
6. Finally, having quieted their fears somewhat, the whole cavalcade set out with some semblance of order.
7. The entire distance had to be covered within a few hours to be certain of protection from the warring tribes.
8. Not having eaten since noon, our legs soon became weary.
9. Yet each time, the fatigue was overcome by hearing that sound of drums, and each time, to put more distance between us and the natives, we quickened our pace.
10. At last, after walking for what seemed endless distances, and after being on the trail for more than ten hours, the village came into view.

37. *Substantives before Verbals (C-17)*

In each of the following sentences will be found two italicized forms of the same noun or pronoun. Rewrite each sentence, using one of the italicized words. After you have rewritten a sentence, underline the verbal once if it is a participle, twice if it is a gerund. At the end of each sentence tell how the verbal is used.

Example: (a) The problem was solved by *him*, *his* ignoring it.

(b) I thought of *Harold*, *Harold's* causing trouble, and laughed.

(a) The problem was solved by *his* ignoring it. (object of by)

(b) I thought of *Harold* causing trouble, and laughed. (mod. of Harold)

1. *Mary*, *Mary's* being here made little difference.

2. *He*, *his* listening to me sing made him decide not to offer me a contract.

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3. I was surprised that *Congress*, *Congress's* passing the law should cause such a turmoil.
4. He will not object to you coming, but I am sure that he will object to *him*, *his* coming in without knocking.
5. I do not see why John should object to *me*, *my* taking his umbrella.
6. I watched the *tree*, *tree's* swaying in the wind, and wondered when it would fall.
7. If you object to a *girl*, *girl's* smoking you had better not go to that party.
8. He did not jump when he heard the gun fired, but when he heard the *gate*, *gate's* creaking on the rusty hinge he fell back against me.
9. Although the reporters all laughed, I could tell that they did not know whether or not I objected to *them*, *their* having fun at my expense.
10. The *aeroplane*, *aeroplane's* twisting and turning against the sky was a poor target.
11. I always object to a *man*, *man's* saying anything dogmatically.
12. We did not hear until today that *she*, *her* swimming was attracting the attention of the experts.

38. Reference of Possessive Pronouns (C-18)

Write across the top of your paper in large letters these two headings: *Antecedent, Pronoun*. Then under each heading place the sub-heads illustrated below. About fifteen lines below the headings, rewrite each of the following sentences that is wrong. Finally, under the headings across the top of your page, tell the correct person, number, and gender of both the antecedent and the pronoun in each sentence.

Example: (a) Obviously no one had their lessons.

(b) Alice cannot be expected to model her every speech upon John's.

ANTECEDENT			PRONOUN		
<i>person</i>	<i>number</i>	<i>gender</i>	<i>person</i>	<i>number</i>	<i>gender</i>
(a) third	sing.	indef.	third	sing.	masculine
(b) third	sing.	fem.	third	sing.	fem.

(a) Obviously no one had his lesson.

(b) Alice cannot be expected to model her every speech upon John's.

1. Each one of us must sing loudly if our part is to be heard above the other parts.
2. I expect everyone to do his duty.
3. All boys who are admitted must present his card.
4. It was amusing when all of us picked up his books and walked out of the room.
5. None of us applauded with our hands; each used their feet instead.
6. Even the president of the company was not able to tell us what their new policies were to be,

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7. Whatever else one does, one must not forget your manners.
8. They all looked at me and opened his mouth to laugh.
9. The flowers on the wallpaper had gold bands on their petals.
10. She opened the magazine which had the poem listed in the table of contents on his front cover.

39. *Demonstrative Adjectives (C-19)*

If the demonstrative adjectives in the following sentences are wrong, rewrite the sentences correctly. Whether a sentence is correct or not, place before it S if the adjective and the word it modifies are properly singular, P if plural.

1. If you insist upon using these kind of words, you must expect to be misunderstood.
2. This kind of shoe will not wear as well as any of those brands.
3. I never did care for those types of endings.
4. The peddler tried to sell me several of those sort of things which I can buy for less in any corner dry goods store.
5. If you really like those kind of concerts, why don't you come with me now?
6. I wish I could, but I have to do those lessons which were assigned this morning.
7. Opening this kinds of packages is always easy.
8. But those type take you longer than any other.
9. Take all of those kind of spices into the kitchen.
10. But leave this kind here, for I will need it.

40. *Review of Grammatical Correctness*

The following passage from a theme might have been written by a person who knew very little grammar. It contains many mistakes which have been dealt with in the text and exercises of this chapter. Rewrite the entire passage so that it is grammatically correct. Above each correction you make, write the key-letter of the section in the text which deals with the particular error or errors in the faulty version.

SLEEPING IN A FRATERNITY DORMITORY

I live in a fraternity house and, sleeping whenever possible, my nights are spent in the dormitory. There are nineteen others that are in the same dormitory as me, and two or three always prefer to end the day by making some noise instead of going immediately to sleep. Of course they do not wish to awaken anyone, but I would be astonished if I ever heard of them being quiet because someone was asleep.

There are rarely any of us in bed until ten-thirty or eleven o'clock because most of the house-men, that is, those who live in the fraternity house instead of at their homes, waits until almost midnight to retire. As a rule, however, it requires from three to four hours for the entire group

EXERCISES

to go to bed. The first ones thus have to endure the noises made, as they come to bed, by the others, and only physical exhaustion can produce sleep that will not be broken by the unceremonious entrance of the others. In many cases, if two persons happen to be carrying on a conversation that they think the rest of us might like to hear, they continue it *so* loud, much to the discomfort of any listeners, who invariably increase the noise by trying to stop the conversation. I have never seen a night pass, with the exception of those at examination time, during which someone did not have something interesting to tell the persons close to him or perhaps to all whom sleep in the dormitory.

A few nights ago a senior by the name of Mattington, one of those type who is always out late, came home to find his bed very disordered. His blankets were draped over his neighbor's bed and his mattress was turned crosswise on his bed. He said nothing, but went down to the cleaning closet and got a broom. He returned to the dormitory with this, lit the bristles, and proceeded to parade up and down, waking each one in turn to tell him about his bed. Neither the odor he made nor his noise were appreciated.

Then, after everyone is quiet for the night, and everyone is asleep, the disturbances are not yet ended. There is usually several early risers whom, as you know, wish to get up in the morning before the freshman call-boy begins his rounds. To be sure of awakening at such an hour, alarm clocks are set. These clocks start ringing loud in different parts of the dormitory about six o'clock, and continue until seven. As a rule the alarms succeed in awakening everyone but the owners. They are so very irritating. Those who sleep through the alarms, however, are usually real hard to awaken, and the call-boy's efforts to arouse them make enough noise to disturb those few who have managed to sleep fitfully through the alarms.

If one can stay in bed until everyone but you is up, you may have a chance to sleep. And by sleeping until then, their first class, whether it is at eight-thirty or eleven-thirty, will be missed.

CHAPTER FIVE

THE SENTENCE: LOGICAL CORRECTNESS

1. *Logical Construction*

THOUGHT IN SENTENCES

GRAMMAR is the science of language; logic is the science of thought. Whether language or thought comes first in the growing human being is a question which psychologists have not yet answered satisfactorily, but this much is certain: to the writing of sentences both sciences are applicable, and applicable almost simultaneously. A sentence cannot be constructed without grammar and it cannot be effective without a thought to express. It must be both grammatical and logical.

By "logical" we mean here "thought-full." More, we mean *efficiently* thought-full. To walk any distance, a hiker must know how, by each single step and by all steps combined, to make the most progress with the least effort, how to get over a stone or up a bank or through a tangle of brush without stopping his forward motion. Every step must serve some immediate purpose at the same time that it carries him toward the next town, twenty miles away. Every "logical" sentence must do a similar thing for the writer. It must express the phase of thought that he is concerned with at the moment, and also it must carry him toward his goal, the communication of his complete idea. This two-fold purpose of the sentence was ignored in the last chapter. We are now ready, however, to take a broader view of our subject.

Let us illustrate. In *A Fledgling* (pages 188-192), Simeon Strunsky is writing about adolescents in general and his nephew Philip in particular. His complete idea, although he does not phrase it in just this way, is that a young person is not nearly so obvious and crude as he may seem. Among the things which impress Strunsky are Philip's constant pipe smoking, which he soon finds excusable, and Philip's profanity. To the latter he devotes this paragraph:

But it is different with his language. Philip, I observe regretfully, is profane. I am not mealy-mouthed myself. There are moments of high

emotional tension when silence is the worst form of blasphemy. But Philip is profane without discrimination. His supply of unobjectionable adjectives would be insufficient to meet the needs of the ordinary kindergarten conversation. He uses the same swift epithet to describe certain food at his eating house, his professors of French and of Mathematics, the spirit of the incoming freshman class, and the outlook for "snap courses" during the coming year. (189:37.) D-1

Each sentence in the paragraph has first the duty of expressing a detail of thought. Notice, though, how little each would mean if it were separated from its fellows. As it is, the first one would not be at all clear without the explanation we gave before quoting the paragraph. The second one, having no pronouns in it, means a good deal more by itself; it is grammatically clear enough, but it still leaves unanswered such questions as "In what way is Philip profane?" and "Why does Strunsky 'observe regretfully'?" Isolation of the other sentences brings up almost as many questions. Taken together, however, they fit into an intelligible paragraph, just as several pieces of a jig-saw puzzle may fit together to make a house or a barn, a part of a larger picture. The reader is given the thought in details, one detail at a time, so worded, emphasized, and arranged that he can comprehend the whole.

DETAIL IN THE SENTENCE

This brings us to one of the greatest problems in sentence construction. How big should the jig-saw pieces be? How much, in other words, should every sentence hold? There is no set number of details expected in every sentence. The first three sentences of Strunsky's paragraph contain only one each. But the last one contains examples of four different occasions upon which Philip "uses the same swift epithet." Regardless of the number of details, however, every sentence in Strunsky's paragraph illustrates the principle that *there should be one main part of thought in each sentence, but only one*. Violation of this rule usually results in one of two extremes: sentences which are choppy or sentences which ramble.

CHOPPY SENTENCES

An occasional short sentence is good because an idea may be stated sharply and emphatically if bared of all save the essentials of a thought. But *a series of choppy sentences should be avoided because it gives the impression of childish thinking*. Almost always this error in logical correctness occurs because all the material which belongs to one phase of thought has not been D-1

THE SENTENCE: LOGICAL CORRECTNESS

D-2 gathered together. Here, for example, is a passage composed of choppy sentences:

He straightened himself. He was in his chair. His mood of anguish was like a garment. It slipped from him. He snapped on the green desk light. He turned to the typewriter. It was his own typewriter.

The reader is so much annoyed by the bumpiness of the style that he cannot pay attention to the content. Minor and major phases of thought have been given the same importance, for all alike have been expressed in independent sentences. Actually the passage contains only three main phases of thought, three actions. Notice how much more emphatic they are and how much more smoothly the passage reads when the other details are subordinated to them:

He [the President] straightened in his chair. Like a garment the mood of anguish slipped from him. He snapped on the green desk light and turned to his personal typewriter.¹

Although in the faulty version there are seven sentences and in the correct one only three, the virtue of the second is less in its brevity than in its greater smoothness and conciseness, and in its more correctly placed emphasis. (See EXERCISE 41.)

D-2

RAMBLING
OR RUN-
TOGETHER
SENTENCES

The other side of the picture is seen when too many details are piled into one sentence. *Rambling sentences, also, should be avoided because, by presenting too much material at once, they leave important details unemphasized.* Passages like the following are just as monotonous as those made up of choppy sentences, and just as illogical:

At the outset of this program the business men, workers, and citizens of the country co-operated and accomplished what has never before been achieved in history, and we put over a million men and women to work by cutting the hours of the average work week, and at the same time we raised hourly wage rates so that the cut in hours did not mean any loss of income to the workers.

You have landed on the beach of a large lake, your day's travel is over, your supper dishes are washed, and then soon the stars begin to come out, so large and close that you think of climbing a tree and reaching for them, and again there is that queer silence broken only by the crackling of the fire of the Aurora Borealis.

Both sentences are, strictly speaking, grammatically correct. But as has been pointed out, a sentence is intended to express only one inde-

¹ Christopher Morley, "The Man," *Shandygaff*, Garden City: Doubleday, Page and Company, Inc., copyright, 1918.

pendent or important phase of a thought. Even a casual examination will show that in the first example there are three: D-2

Our New Accomplishment

A. Men re-employed

B. The wage scale retained

The second passage may be divided as easily into:

A. The end of the day's labor

B. The stars

C. Their effect

D. The silence

The first outline was followed exactly by the original author:

At the outset of this program the business men, workers, and citizens of the country co-operated and accomplished what has never before been achieved in history. We put over a million men and women to work by cutting the hours of the average week. At the same time we raised hourly wage rates so that the cut in hours did not mean any loss of income to the workers.

Daniel Johnston, the author of the second passage, changed the outline slightly but not essentially:

You have landed on the beach of a large lake, your day's travel is over, your supper dishes are washed. Soon the stars begin to come out, and it is not long before the sky is filled with thousands of them, so large and so close that you begin to think of climbing a tree and reaching for them. Again there is that queer silence, broken only by the crackling of the fire of the Aurora Borealis. (193:35.)

As first given each passage was a hodge-podge. Here the details have been sorted and grouped so that the sentences are logically correct, hence easily grasped. (See EXERCISE 42.)

THE REMEDIES

It is easy enough to say "Avoid choppy and rambling sentences," but how are they to be avoided? First, one must know what he wants to say, and then he must know how to bring out all the subtleties and fine points of his thought. This he can do by *co-ordination*, which shows that ideas or phases of thought are equal, and by *subordination*, which shows that some are less important than others. With these two aids, and a third one, *arrangement*, any series of related sentences can be made to fit together as well as Strunsky's or Johnston's.

D-3

2. Co-ordination

THE NATURE
OF CO-ORDI-
NATION

Co-ordination means, literally, "the act of making equal." Thus when we say that two clauses, or phrases, or words are co-ordinate, we mean that they are equal in rank and in importance. The elements of a compound subject, for instance, are co-ordinate in this sentence because both are subjects of the same verb:

The *lion* and the *lamb* lay down together.

The same equality may be seen in this sentence:

After *the sun had gone down* and *the clouds had dispersed*, he relaxed his vigilance.

Here two clauses are co-ordinate because they are both introduced by the same conjunction, *after*.

Let us grant that a lamb and a lion are hardly equals and that the lion is much stronger than his companion. Let us grant, too, that the sun's disappearing was probably more important than the cloud's dispersing, that a topic sentence is frequently more valuable than the sentences which follow it, and that, of ten topic sentences, one may mean more than the other nine. These inequalities of reality need not carry over into grammatical structure. For all practical purposes one part of a compound subject or predicate is equal to another, and one independent sentence is equal to another. In the same way one complete sentence is co-ordinate with another, one paragraph with another, and one chapter with another. When, on page 125, we corrected the first rambling sentence by breaking it into three sentences, we were using co-ordination. We were making each of three phases of thought equal by expressing each in a separate statement.

CO-ORDI-
NATED

CLAUSES

(a) Value

Not all parts of a thought, however, are important enough to be expressed in independent sentences. *It is often wise to express equal ideas in co-ordinate clauses instead of sentences, so that the relationship of two or more parts may be clear and so that the style of a passage may be improved.* How this principle works may be seen from a study of the following two passages. Because every sentence is co-ordinate with its neighbors, there seem to be nine parts to the thought, expressed in the first passage, that Franklin was able to help the American cause in France:

D-3

- A It was in Paris alone that the outlook was in any degree favor-
 B able. Of all the men in America, Franklin was best suited to
 C manage the delicate mission to that strategic city. His fame as a
 D writer, a lover of science, a free thinker, and a wit had preceded
 E him. His more serious works endeared him to the French philos-
 F ophers. When he and Voltaire kissed each other at the Academy
 of Sciences, the crowd was in transports. The cry rang through
 France: "How beautiful it was to see Solon and Sophocles embrace!"
 G Franklin's experiments with electricity were known to French
 H scientists. Indeed, with their better equipment they were testing
 I the theories he had advanced. His homely aphorisms recorded
 in Poor Richard touched the French bourgeois and the thrifty
 peasant in a tender spot.

The passage states, in effect, that Franklin was successful (A, B), because he was famous (C), with philosophers (D, E, F), with scientists (G, H), and with the general public (I). It appears, then, that there are five, not nine, important parts, and immediately the possibility of telescoping the nine into five suggests itself. Certainly the relationship of the details would be visually strengthened, and at the same time a rather monotonous similarity in sentence structure would be avoided. As a matter of fact, this is exactly what the original authors, Charles and Mary Beard, did:

- A-a It was in Paris alone that the outlook was in any degree favor-
 b able, and of all the men in America available for diplomacy,
 Franklin was the best suited to manage the delicate mission to
 B that strategic city. His fame as a writer, a lover of science, and
 C-a a wit had preceded him. His more serious works endeared him
 b to the French philosophers; when he and Voltaire kissed each
 c other at the Academy the crowd was in transports, and the cry
 rang through France: "How beautiful it was to see Solon and
 D-a Sophocles embrace!" Franklin's experiments with electricity
 b were known to French scientists; indeed, with their better equip-
 ment they were testing the theories he had advanced. His
 E homely aphorisms recorded in Poor Richard touched the French
 bourgeois and the thrifty peasant in a tender spot.²

(b) *Methods* Clauses may be co-ordinated in three ways. In his article, "Honesty in Politics,"³ for example, Richard F. Warner wished to express the following in one sentence composed of two co-ordinate clauses:

You find yourself with a press agent. You also find that this press agent is getting quite a salary.

² *The Rise of American Civilization*, one-volume edition, New York, 1930. By permission of The Macmillan Company, New York, and Jonathan Cape, Limited, London.

³ *The Forum*, April, 1931.

THE SENTENCE: LOGICAL CORRECTNESS

- D-4 Depending upon the exact shade of connection he wished between the two clauses, and upon the rhythm he wanted, Warner could have joined the clauses by a semicolon, by a co-ordinating conjunction, or by a comma and a co-ordinating conjunction:

You find yourself with a press agent; you also find that this press agent is getting quite a salary.

You find yourself with a press agent and you also find that this press agent is getting quite a salary.

You find yourself with a press agent, and you also find that this press agent is getting quite a salary.

Warner himself used the last method, probably because, for reasons of emphasis, he wanted a slight break between the two phases of the thought at the same time that, by the use of *and*, he wished to show that the second closely followed the first. We do not recommend any one method above the others; in every sentence the method to be used depends upon the exact relationship between the parts of the idea. (See EXERCISE 43.)

- D-4 *THE COMMA
 SPLICE* The linking of co-ordinate clauses produces one of the commonest of sentence errors. *When no co-ordinating conjunction is expressed between independent clauses, they must be separated by either a period or a semicolon. The use of the comma alone results in what is known as the "comma splice" or "comma fault."* The error is illustrated by such sentences as the following:

He had no right, his life was forfeit to Mrs. Adis.

He rose and cooked his breakfast as though everything were usual, then he went to saddle his horse.

A few editorials maintained that her personality was more forceful and impressive than her work, however the majority agreed that hers was one of the most daring and picturesque figures in contemporary literature.

The error in the first sentence arises either from ignorance of the principle stated above, or from carelessness. But the errors in the second and third arise from the common use of adverbial conjunctions like *then* and *now*, and transitional conjunctions like *so*, *therefore*, *moreover*, and *however*, as co-ordinating conjunctions. These are not co-ordinating conjunctions. They have, as a matter of fact, only the loosest sort of linking power, and the writer cannot avoid the comma splice merely

by using them. He must use either a strong mark of punctuation or a co-ordinating conjunction. Depending upon his meaning, any of the following methods of linking is correct:

He had no right $\left\{ \begin{array}{l} \text{. His} \\ \text{, for his} \\ \text{; his} \end{array} \right\}$ life was forfeit to Mrs. Adis. (311:187.)

He rose and cooked his breakfast as though everything were usual $\left\{ \begin{array}{l} \text{. Then} \\ \text{, and then} \\ \text{; then} \end{array} \right\}$ he went to saddle his horse. (304:33.)

A few editorials maintained that her personality was more forceful and impressive than her work $\left\{ \begin{array}{l} \text{. The} \\ \text{, but the} \\ \text{; the} \end{array} \right\}$ majority, however, agreed that hers was one of the most daring and picturesque figures in contemporary literature.

Some authorities, it must be admitted, contend that sentences like the first two given as faulty are actually correct, holding that in them the co-ordinating conjunction, although not visibly expressed, is clearly implied, and that the sentences read with more continuity than if the conjunction had been expressed or a semicolon or a period used. It must be admitted, too, that at times recognized authors write such sentences. With them we have no quarrel, for they are usually seeking special effects. But the student is not a professional writer; his comma splices are usually the result of ignorance, not of the desire for artistic effect. He should therefore avoid the charge of ignorance by avoiding the error. (See EXERCISE 44.)

PARALLEL
STRUCTURE
WITHIN THE
SENTENCE

As we implied earlier, sentences and clauses are not the only grammatical elements which may be co-ordinate, or equal. Two adjectives which modify the same substantive, two adverbs which modify the same verb, or two dependent clauses which modify

the same word are also logically and grammatically equal in function. Generally what applies to the co-ordination of sentences and of independent clauses applies to the co-ordination of smaller elements. *Parts of a sentence which are equal in value and in function must be expressed in parallel structure; that is, they must be phrased in the same manner.* In other words, all parts of a compound subject should be nouns, or phrases, or clauses,

D-5 and a series of modifiers of any one word should be single words, or phrases, or dependent clauses.

Let us illustrate. Although the phrasing does not make the fact clear, the following sentence has a compound subject:

gerund phrase
noun
noun clause
 Having social inequality, strikes, and that people were not given fair trials in courts were things remote from me.

We expect all four walls of a room to be decorated according to the same scheme. Why should we not expect all similar parts of a sentence to have the same form? If one wall were royal purple, one muddy yellow, one reddish brown, and one light green, we should get no unified impression. Certainly we get no such impression from a sentence if one part of a compound subject is a gerund phrase, another a noun, and another a noun clause. The sentence is more logical and hence more effective if all the parts are parallel:

noun
noun
noun
 Social inequality, strikes, the court system, were... things remote from me. (184:37.)

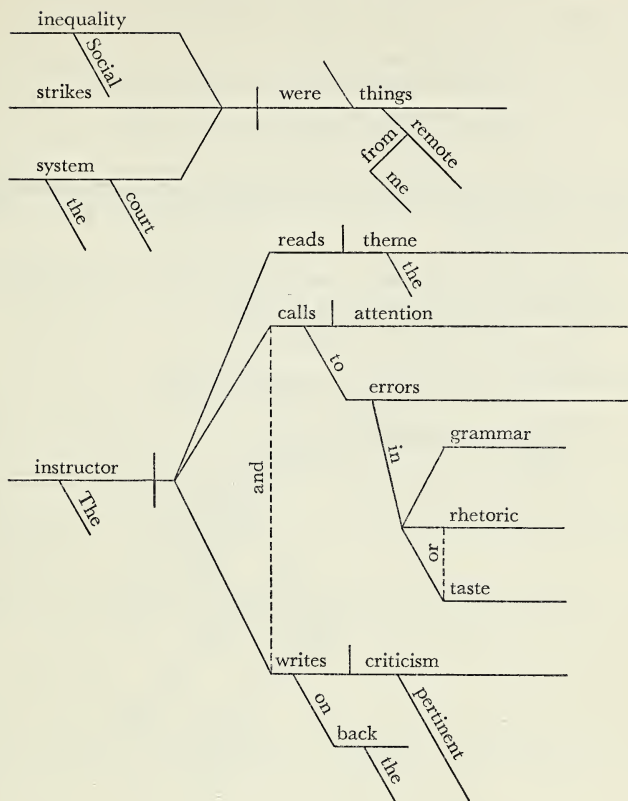
Again, the parts of the compound predicate in the following sentence are not parallel:

The instructor reads the theme, called attention to errors in grammar, rhetoric, and not having taste, and writes pertinent criticism on the back.

Two of the verbs are in the present tense, one is in the past; two of the objects of *in* are nouns, one is a gerund. Like the preceding sentence, this one is smoother, more emphatic, and more effective if all the similar elements are parallel, that is, if all the verbs are in the same tense and all the objects of *in* are nouns:

The instructor reads the theme, calls attention to errors in grammar, rhetoric, or taste, and writes pertinent criticism on the back. (181:2.)

Perhaps the parallelism needed in the two sentences may be better visualized on the diagrams which are given on the opposite page.



It is also logical that correlative conjunctions, which have the express function of connecting "equal" parts of sentences, must be followed by parallel elements. When we do not find the same element after *but also* that we found after *not only*, the steady flow of communication is momentarily halted, especially in sentences like these:

The university must take a stand similar to theirs in playing not only actual *games* but also *in obtaining men*.

We neither *are preventing* nor *curing* crime.

THE SENTENCE: LOGICAL CORRECTNESS

D-5 The confusion in these sentences may be represented graphically:

not only plus a *noun*: games

but also plus a *prepositional phrase*: in obtaining men

neither plus a *verb and a participle*: are preventing

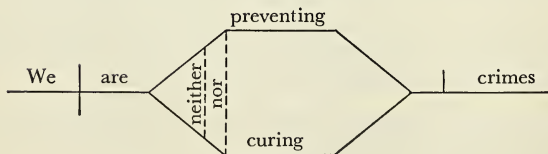
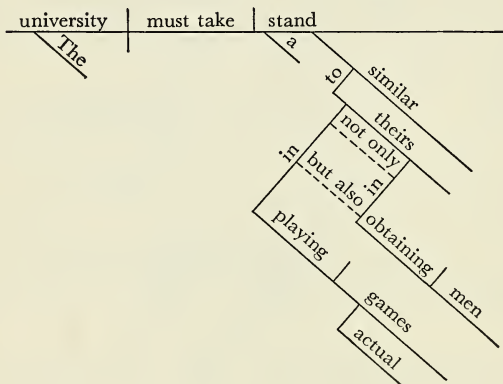
nor plus a *participle*: curing

We can, it is true, understand what the author means if we go through some mental gymnastics, but we can understand much better if the sentences are logical:

The university must take a stand similar to theirs not only *in playing actual games* but also *in obtaining men*. (6:45.)

We are neither *preventing* nor *curing* crimes.

Here the structures are parallel, as diagrams show:



Parallelism should not, however, be pushed to excess. Obviously, elements which are not logically parallel should not be made grammatically so. The writer must bear in mind, too, that over-parallelism makes writing stiff, or at the very least, more self-conscious than modern taste approves. This does not mean that elements after correlatives, for example, should not be parallel. It means, rather, that if writing is excessively full of parallel constructions it must be revised. (See EXERCISE 45.)

D-5

THE PROPER
CO-ORDINAT-
ING CON-
JUNCTION

Parallel structure is one means of indicating equality of thought, and the use of conjunctions is another. But *co-ordinating conjunctions are useless, and even misleading, unless they express the exact meaning required by the elements they join.* The three most common ones, *and*,

D-6

but, and *for*, have distinctly different meanings. *And* means "in addition," *but* means "in contrast" or "oppositely," and *for* means "the explanation (or the reason) is that." A few other common co-ordinating conjunctions are *nor* (addition), *or* (selection), *either... or* (selection) *neither... nor* (addition), *not only... but also* (addition), and *both... and* (addition). Any of these may be used to join any equal grammatical elements.

Since each co-ordinating conjunction has a definite meaning, each must be used with care. It is, for example, illogical to write:

I did not try to dissuade him, *but* even as he talked I saw that protest was useless.

The second independent clause, which gives the reason for the statement made in the first, here seems to express a contrasting idea. The use of *but* is illogical. It is just as illogical to write:

One more step *but* the brew of iron becomes an ingot.

It was a great day for the children, *for* the elders had some entertainment too.

The first sentence, elliptical as it is, was plainly intended to imply an advance in a process (addition), and the second was intended to contrast the reactions of people of different ages. (The original context of the second passage bears out the assumption that this was the author's intended meaning; see page 283.) All three sentences may be made logically correct if the right conjunctions replace the wrong ones:

D-6

I did not try to dissuade him, *for* even as he talked I saw that protest was useless.

One more step *and* the brew becomes an ingot.

It was a great day for the children, *but* the elders had some entertainment too. (Adapted, 283:8).

Co-ordinated dependent clauses, phrases, and words must be linked quite as carefully as independent clauses. It is obviously confusing to write:

It is not who you are *and* what you are that counts.

They wanted to have a picnic in the woods *and* in the meadow.

Harold lacked tact *or* finesse.

The co-ordinate elements in the sentences should, of course, be linked as follows:

It is not who you are *but* what you are that counts.

They wanted to have a picnic in the woods *or* in the meadow.

Harold lacked tact *and* finesse.

A little attention to logic will enable one to avoid the misuse of these co-ordinating conjunctions whether they join independent clauses, dependent clauses, phrases, or words. (See EXERCISE 46.)

3. Subordination

THE NATURE OF SUBORDI- NATION

When an artist paints a picture he does not put in everything he sees. Depending on the impression he wishes to create, he stresses some details at the expense of others. The important thing may be the brilliant color of a dress or the pattern made by a group of trees. He does not, however, discard all else that meets his eye, for every portrait and every design must have some sort of background: tapestry, meadow, sky, or sea. A piece of writing, whether the whole theme or the sentence, is like a picture; important details must predominate, but others must be there to form a background, to lend depth and breadth to the thought. For example, in the sentence,

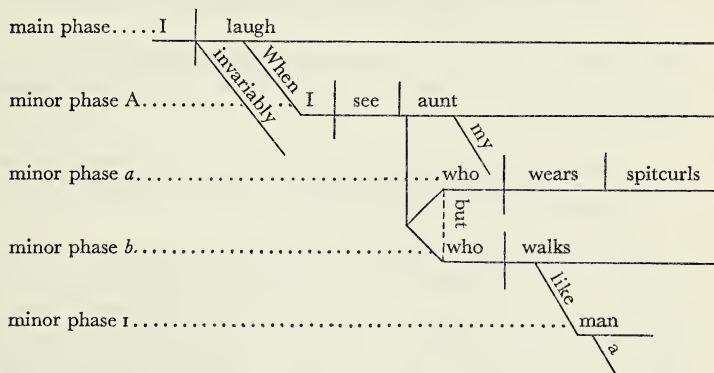
When I see my aunt who wears spiccurls but who walks like a man, I invariably laugh. —

SUBORDINATION

D-7

the important idea is "I invariably laugh," but its full value is not brought out until the modifying details are presented.

Among themselves, too, the minor details differ in rank. A modifying clause, for instance, may have modifiers of its own. The modifier-of-the-main clause is, surely, more important than the modifier-of-the-modifier, as this diagram shows:



Every sentence that gets beyond the elementary stage brings up problems of subordination as well as of co-ordination. What phases of the thought are equal? What unequal? Which should be in the main clause, which in a subordinate clause, which in a word or a phrase? It is only when he has answered these questions satisfactorily that a writer approaches logical correctness.

EXCESSIVE CO-ORDINATION AND WORDINESS The value of subordination in correcting faulty co-ordination has already been shown by the improved version of the series of choppy sentences we quoted:

He straightened himself. He was in his chair. His mood of anguish was like a garment. It slipped from him. He snapped on the green desk light. He turned to the typewriter. It was his own typewriter.

Improved, this read:

He straightened in his chair. Like a garment the mood of anguish slipped from him. He snapped on the green desk light and turned to his personal typewriter. (See page 124.)

THE SENTENCE: LOGICAL CORRECTNESS

D-7 A different kind of excessive co-ordination is shown in the two following passages. In the first there are two sentences, each compounded of three independent clauses:

It was only seven years ago and a Chinese general was at Tung Ling and he was there with his troops. Tung Ling is the burial place of the Manchu emperors, but the general looted the tomb of this emperor who is very famous, and his action is almost incredible.

The second is even worse; it is composed of one sentence and has only one main clause, but it has four dependent clauses in the same grammatical structure:

When you are floating down a stream and that stream is swift and narrow and it is winding too, and when your mind is only half occupied in guiding the canoe, then you realize what solitude is.

D-7 Like most passages burdened with excessive co-ordination, these are wordy. Merely descriptive ideas are expressed in clauses instead of in phrases or in single words: the general *who is very famous*; the stream *is swift and it is winding*. Words and references are unnecessarily repeated: *general, Tung Ling, he, his, stream, is, when*. Beneath the pile of co-ordinated clauses and un-needed words the main ideas are difficult to discover. Only by careful subordination can the important phases of thought be dug out of the debris. *Passages like the above may be freed from excessive co-ordination and wordiness by proper subordination*. Because their authors made some details stand out and let others fade into the background, the original passages are much stronger than the faulty ones:

It is almost incredible that only seven years ago a Chinese general, stationed with his troops at Tung Ling, the burial place of the Manchu emperors, should have looted the tomb of this famous emperor. (264:61.)

When you are floating down a narrow, swift, winding stream, with your mind only half occupied in guiding the canoe, you realize what solitude is. (192:8.)

Other writers might have distributed the emphasis differently, but there is no doubt that these versions are much clearer, much more effective, and much more emphatic than those first quoted. (See EXERCISE 47.)

METHODS OF
SUBORDINA-
TION

The ways in which all three passages quoted in the previous section underwent subordination are well worth noting in detail, for they illustrate precisely how almost every student may improve the emphasis and direction of his own writing.

In the first, written originally by Christopher Morley, four different methods of subordinating, not counting omission, were used. He reduced a sentence to a single modifying word:

He turned to the typewriter. *It was his own typewriter.*

He turned to his *personal* typewriter.

Still further, this sentence was reduced to a part of a compound predicate:

He snapped on the green desk light. *He turned to his personal typewriter.*

He snapped on the green desk light *and turned to his personal typewriter.*

Another sentence was reduced to a modifying prepositional phrase:

He straightened himself. *He was in his chair.*

He straightened himself *in his chair.*

And a fourth was reduced to a predicate at the same time that a part of a fifth was reduced to an adverbial prepositional phrase:

His mood of anguish was like a garment. It slipped from him.

Like a garment his mood of anguish *slipped from him.*

In the other passages a similar reduction took place, as the following chart of all the passages shows:

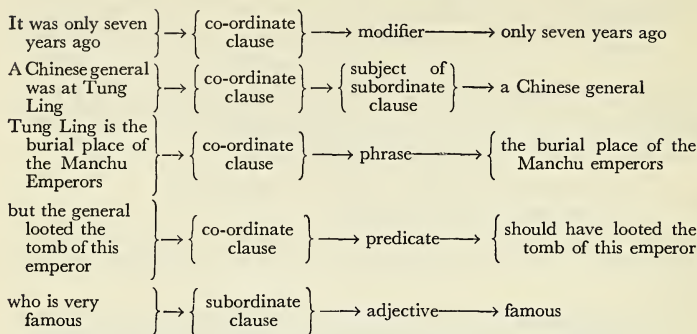
FIRST PASSAGE

<i>Expression in faulty version</i>	<i>Subordinated</i> <i>from.....to</i>		<i>in correct version</i>
He was in his chair	→ sentence →	phrase →	in his chair
His mood of anguish was like a garment	→ sentence →	phrase →	{ like a garment
It slipped from him	→ sentence →	predicate →	{ slipped from him
He turned to his typewriter	→ sentence →	{ part of a compound predicate }	{ turned to his typewriter
It was his own typewriter	→ sentence →	adjective →	personal

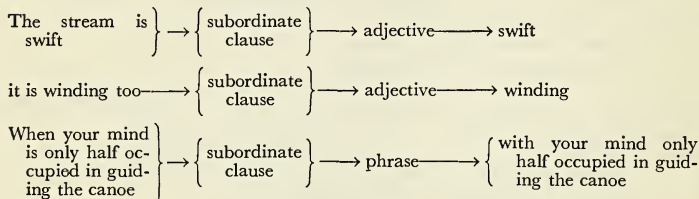
THE SENTENCE: LOGICAL CORRECTNESS

D-9

SECOND PASSAGE



THIRD PASSAGE



All these methods, or any of them, may be used when subordination is necessary. (See EXERCISE 48.)

UPSIDE-DOWN SUBORDINATION

D-9

Mistaken zeal, however, must not lead one to use subordination without some discrimination; only those elements should be subordinated which can logically occupy a minor place in the thought. "*Upside-down subordination*," that is, the placing of an important idea in a subordinate position at the same time that an unimportant idea is placed in a major position, must always be avoided. In many sentences, subordination is nothing more than a matter of logic — of understanding the correct relationship between ideas. The following sentences, for instance, in which the relationship is expressed wrongly, fail to make sense:

When the world became new, Galileo resolved the Milky Way into a galaxy of stars.

When a boy had to turn the valves, the steam engine was first put into operation.

In such statements the cart is put before the horse, and nonsense results; in each sentence not only is an important idea subordinated to an unimportant one, but a result is stated as a cause. Correctly, the sentences read:

How new the world became when Galileo resolved the Milky Way into a galaxy of stars. — J. Arthur Thomson.

When the steam engine was first put into operation, a boy had to turn the valves continually.

But upside-down subordination is not always a matter of mistaken reasoning; often it is a matter of emphasis. Sometimes a sentence can be logically correct with either of two ideas in a subordinate position, and only the author can tell which phase of the thought is major and which minor. For example, let us suppose that a student realizes that one of the following sentences should be subordinated to the other:

A girl had an opportunity to come to New York for a few weeks.
She studies music earnestly.

Which of the two following versions is the correct one?

A girl who had an opportunity to come to New York for a few weeks studies music earnestly.

A girl who studies music earnestly had an opportunity to come to New York for a few weeks.

There is only one way to decide which version is correct, and that is to ask which is the more important phase of the writer's idea, studying or going to New York. If music is, then the first sentence is logically correct; if going to New York is, then the second is logically correct.

We can give no definite rule for avoiding upside-down subordination in matters of emphasis except this: Place the most important thought, the dominant impression, or the most dramatic action, in the independent clause; place background material in subordinate positions. In the following, the writers wished to emphasize the parts of the sentences which are here given in italic type, and consequently they placed those parts in main clauses:

When I was young *I was deeply interested in the cause of labor and all the political and social schemes looking forward to the more equal distribution of wealth.* — Clarence Darrow

The burly man with the disheveled red beard walked swiftly up the platform toward the approaching train, uncovering his head as he went. — Willa Cather

D-10 Had Darrow wished to emphasize the idea that he was young, and had Miss Cather wished to stress the fact that the man uncovered his head as he walked, the sentences could correctly have been written as follows:

When I was deeply interested in the cause of labor and all the political and social schemes looking forward to the more equal distribution of wealth, *I was young*. (Or: I was very young.)

Walking swiftly up the platform toward the approaching train, *the burly man with the disheveled red beard uncovered his head as he went*.

As readers we can detect upside-down subordination only if a passage seems to be out of key with its context or if an unimportant idea seems too heavily stressed. As writers, however, we know what we want to say and what we want to emphasize. The theme sentence of our essay, the topic sentence of our paragraph, or the material coming before or after the troublesome sentence will help us to decide what to subordinate and what to emphasize. (See EXERCISE 49.)

D-10 *THE PROPER SUBORDINATING CONJUNCTION* There are numerous subordinating conjunctions whose meanings, because of loose popular usage, have become confused. *The writer should know the most common subordinating conjunctions, and should use them correctly.* The following list may be helpful:

cause: because, since, inasmuch

comparison: as, than, as if, as though

concession: although, though, even if

manner: as, how, as if

place: where, whence, whither

purpose: that, in order that, so that

relation: who, which, that, what (*also* whoever, whichever, and so forth)

result: that, so that

time: when, after, since, as soon as, before, until, while ⁴

Of the subordinating conjunctions, the relative pronouns, which have very definite functions, are perhaps among the most difficult to use correctly. The student should remember that:

who should refer only to persons (except the possessive form, *whose*, which may also refer to animals or inanimate objects);

which should refer only to animals or inanimate objects;

that may refer to persons, animals, or things.

⁴ This list is adapted from Otto Jespersen, *Essentials of English Grammar*, New York; Henry Holt & Company, 1933.

SUBORDINATION

There are several other subordinating conjunctions which need special mention. *Where* means *at which place* and should not be used for *that* or *so that*. *While* means *during the time that* and should not be used in the sense of *whereas*, *but*, or *and*. The following sentences are correct:

I read *that* (not *where*) the appropriation bill will be passed.

He earns his living by teaching, *but* (not *while*) I have to work for mine.

The words *so* and *as* are also frequently misused. *So* cannot by itself introduce a result clause; it requires a *that* to complete it; and *as* should never be used in place of *that* to introduce a noun clause:

We had to go home *so that* (not *so*) the maid could leave.

I do not believe *that* (not *as*) it can be done.

The only way to avoid errors in the use of subordinating conjunctions is to learn their meanings. (See EXERCISE 50.)

RESTRICTIVE
AND NON-
RESTRICTIVE
MODIFIERS

There is one form of subordination which brings up a special problem of punctuation. *Restrictive modifiers should never be set off by commas from the words they modify, but non-restrictive modifiers should always be so set off.* A

D-II

restrictive modifier is one which vitally affects the meaning of the sentence by pointing out that the thing modified is *one particular object out of a whole class* of similar objects. A non-restrictive modifier is one which does not vitally affect the meaning of the sentence because the object it describes would act or be acted upon in the same way *whether it was as described or not*.

(a) *Restrictive* The easiest way to see whether a modifier is restrictive or non-restrictive is to strike it out, either mentally or with a pencil. If the sentence means one thing with the modifier, and quite another without it, the modifier is, as its name implies, restrictive. The following sentences, for example, contain restrictive modifiers:

We wanted food *that tasted American*. (6:8.) (Not just any food, but a particular kind.)

Another Indian came to relieve the one *who was watching*. (304:32.) (Not to relieve any Indian, but only the one who was on guard.)

I especially recall a girl from the mountains *who worked harder for her college training than any other student I have ever known*. (Not just any girl, but one who worked more than any other.)

In a modern factory the man *tending the machine* seldom knows what makes the wheels go round. (Not just any man, but the particular one who is tending the machine.)

- D-11** If the restrictive clause in the first sentence was crossed out, the statement would mean:

We were hungry.

But the author did not mean that, as he tells us on page 6. He could have had more than enough if he had wanted to eat Mexican food. The modifying clause is restrictive because it tells that of all possible kinds of food the author wanted only one. The other sentences may be tested in the same way.

(b) *Non-restrictive* But if the statement means essentially what it did before the modifier, whether clause, phrase, or word, was taken out, then the modifier is non-restrictive:

The first helper, *who is cook of the furnace*, makes a proper mixture of the ingredients that will turn into steel. (He would make the mixture, as long as he is the first helper, whatever else he may be called.)

With an unwilling shrug he went back into the little dusty lean-to, *which he had come to hate*, and she shut the door upon him. (310:127.) (There was only one lean-to, and so he could not possibly select one of a class. Whether or not he hated it, he had to return.)

Later still he was aware that the captain, *clinging with one hand to the keel of the dinghy*,... was calling his name. (274:3.) (The captain was calling, regardless of what else he was doing.)

It was an ancient custom of English churches during Rogation week... to assemble the whole congregation, *particularly the younger element*. (283:1.) (The whole congregation of course includes the younger element. The phrase is used only to lend vividness and emphasis.)

John, *lonely*, called me early in the evening. (John's loneliness does not alter the fact that he called.)

The two groups of sentences illustrate how non-restrictive modifiers, in contrast to restrictive modifiers, are set off by commas. This purely conventional method of punctuation has been adopted because some way besides wording or position has been found necessary to distinguish between the two kinds. It is one more method by which the author is able to make his writing logically as well as grammatically correct, one more method by which he may explain the subtle as well as the obvious shades of meaning. To punctuate a restrictive or a non-restrictive modifier improperly is no great literary crime, but to punctuate it correctly is a real aid to communication. (See EXERCISE 51.)

ARRANGEMENT

4. Arrangement

D-12

IMPORTANCE In English the use of a word in a sentence is indicated
OF AR- by its position. *Green*, for example, modifies *apples*
RANGEMENT in the sentence:

The green apples near the fence were mine.

But it modifies *fence* if the sentence is written:

The apples near the green fence were mine.

The reader understands one thing if a sentence is written:

His father spanked Charles.

He understands quite another if it is written:

Charles spanked his father.

Position of words within a sentence is important in every language, but particularly so in English. French, German, Spanish are better provided than English with inflectional endings for nouns and adjectives, a fact which makes it more difficult to misapply an object and its verb, a noun and its adjective, or a subject and its complement, even though the words be slightly out of their normal position. This is rarely so in English.

ARRANGING Modifiers of the subject often come between the sub-
THE PRINCIPAL ject and its verb, modifiers of a direct object between
PARTS the object and the verb, and modifiers of the verb
OF THE directly before or after it, thus separating the verb
SENTENCE from the other principal parts of the clause. But the
writer who makes a practice of putting too many
modifying words and phrases between the principal parts is looking for
trouble. *As a rule the principal parts of a sentence should not be separated*
from one another more than is necessary. For example, in this sentence the
verb in the dependent clause is unnecessarily separated from its subject:

D-12

A certain skill at public speaking was recognized as desirable, however, and chairs of oratory designed to furnish it were the germ from which the English department, now usually the largest in every college, developed. (175:5.)

Department is the subject of *developed*, but the sentence is not instantly clear. The smooth flow of reading and comprehension is interrupted

THE SENTENCE: LOGICAL CORRECTNESS

D-12 because the verb of *department* is delayed, and the sentence, therefore, is not as effective as it could be.

That sentence was written by a professional writer. Students, having had much less practice, are all too likely to produce sentences that are far worse. Sometimes beginners attempt to be rhetorical; sometimes they are merely careless. The following, although admittedly twisted versions of correct sentences, illustrate how the separation of principal parts may hinder understanding:

subject

One fruitful source of knowledge of Neolithic life, first revealed by the very dry winter of 1854, when the water level of one of the lakes, sinking to an unheard-of lowness, revealed the foundations of prehistoric pile

verb

dwellings of the Neolithic and early Bronze ages, is in Switzerland.

So I ask Philip whether it is the intensity of his feelings that makes

object

it, without reference to the process of perdition and the realm of lost

objective complement

souls impossible to discuss his work.

auxiliary

Passable English could no longer, of the undergraduate who tended more and more to spring from the towpaths and the sticks with only the

participle

James A. Garfield tradition as preparation, be expected.

These sentences are grammatically correct and their parts are properly co-ordinated and subordinated, but they are strained and illogical because the principal parts have been *needlessly* separated. The following versions, in which the separations have been reduced or eliminated, read with much more clarity:

subject

One fruitful source of knowledge of Neolithic life is in Switzerland and was first revealed.... (Adapted 171:14.)

object

So I ask Philip whether it is the intensity of his feelings that makes it

objective complement

impossible for him to discuss his work without continual reference to the process of perdition and the realm of lost souls.... (189:46.)

Passable English auxiliary participle
 could no longer be expected of the undergraduate
 who tended more and more to spring from the towpaths.... (175:18.)

There are times when one or more modifiers may correctly be placed between the principal parts of a sentence. But if a word, a phrase, or a clause does separate a subject from its verb, or a verb from its object, the modifier must never be allowed to obscure the meaning of the sentence or to make the sentence read awkwardly or jerkily. (See EXERCISE 52.)

POSITION OF MODIFIERS *Adjectival and adverbial modifiers, whether words, phrases, or clauses, should be placed as close as possible to the words they modify, because the position of a modifier determines its function.* D-13
 (a) Adverb

of *only*, we may give the following sentence three different meanings:

One may think that these are arbitrary and emptily pedantic requirements, for *only* the hopelessly illiterate commit the first error.... (181:28)
 (Those who are illiterate, but not hopeless, do not commit the error.)

... for the hopelessly illiterate *only* commit the first error. (They commit it but do not, for example, recognize it.)

... for the hopelessly illiterate commit *only* the first error. (They commit no other error.)

(b) Adjective In English, adjectives are usually placed before the words they describe, but for reasons of style or emphasis, they may be placed after. Unfortunately there is no hard and fast rule to govern the position of adjectives. It is possible only to show what may result when modifiers are not in the proper position. Of the following sentences, the second versions say what the original authors meant them to:

Elsewhere upon the fertile plains and in more open country there were probably assemblies of homes *much larger* than those in mountain valleys. (The homes were much larger.)

Elsewhere upon fertile plains and in more open country there were probably *much larger* assemblies of homes than in those mountain valleys. (172:33) (The assemblies were larger.)

A blanket covered the bed *which was made of bright wool*. (The bed was made of bright wool.)

A blanket *which was made of bright wool* covered the bed. (The blanket was made of bright wool.)

THE SENTENCE: LOGICAL CORRECTNESS

D-14 Here is some one who smiles and means to hurt you, *quite grown up*.
(*You are quite grown up.*)

Here is some one *quite grown up* who smiles and means to hurt you.
(190:59.) (Someone, but not you, is quite grown up.)

The modifier is in its logical position only if it clearly relates to the word it was intended to modify. (See EXERCISE 53.)

**POSITION OF
ADVERBIAL
CONJUNC-
TIONS** Less a matter of actual logic than of emphasis is the position of adverbial conjunctions like *however*, *moreover*, *therefore*, *for this reason*, and *on the other hand*. They are weak words, never used as principal parts of sentences, and rarely modifying anything except an idea.

Because their function is decidedly minor it is unwise to place them in positions where they will inevitably be stressed. *Adverbial conjunctions should ordinarily be placed within a sentence rather than at the beginning or end, and should follow the element to be emphasized.* How they weaken both the sound and the meaning may be seen by reading the following sentences aloud:

D-14

However, since 1861 it [the city of Emperors] has been abandoned and there is no longer an emperor in China.

Since 1861 it has been abandoned and there is no longer an emperor in China, however.

Contrast the above weak sentences with these, in which the same conjunction has been placed in various other positions:

Since 1861, however, it has been abandoned and there is no longer an emperor in China.

Since 1861 it has been abandoned, however, and there is no longer an emperor in China.

Since 1861 it, however, has been abandoned, and there is no longer an emperor in China.

In the first sentence the pause emphasized 1861; in the second, *abandoned*; and in the third, *it*. No grammatical rule demands that these adverbial conjunctions be tucked in, but because logic suggests so strongly that they be placed within the sentence, the principle assumes almost the force of a rule. (See EXERCISE 54.)

CONCLUSION The student who follows the principles laid down in this and the previous chapter can learn to write sentences which are clear and correct. But in addition to clearness and

correctness there is a third quality which good writing should possess, and that is interest. It is possible for a piece of writing to be mechanically faultless and yet to be entirely without distinction. Exact and effective diction, pleasing and varied sentence forms, both advanced phases of the study of the sentence, help to convey the flavor of individuality that makes a piece of writing successful. These things are questions of style and are discussed in Part Three of this book; but before they are taken up in detail the student should first become familiar with the kinds of writing discussed in Part Two. D-14

EXERCISES

41. *Choppy Sentences (D-1)*

Rewrite the following passages so that choppy sentences are avoided. In each passage all the material enclosed by parentheses originally appeared in one sentence. Be sure (1) that all ideas in the faulty passages are retained in the revision, and (2) that all ideas are given their proper stress. So that they may be compared, some of the revisions should be read aloud to the class.

1. (On West Street tangled teams and trucks and peddlers' carts blocked the horse cars. The cars clanged their bells with yowling petulance. At the same time teamsters cursed, peddlers sang, ferries tooted.) (On one side of the street rows on rows of immigrant liners lay moored.) (On the other side were old tilting rooming houses. These houses were crowded with dark-eyed children. There were also women with Mona Lisa faces. The houses were crowded, too, with men lamenting in strange tongues.) (Carl Christian Jensen, "Life Is All a Variorum," *Atlantic Monthly*, December, 1926.)
2. (The belief in Progress has been the working faith of the West for about a hundred and fifty years. The belief has been held not as an ideal but as an indisputable fact. It has been held not as a task for humanity but as a law of Nature.) (Some would have us believe that it is a part of Christian revelation. They say it has been long neglected. Others say that it is a modern discovery.) (The Ancient Pagans, we are told, put their Golden Age in the past. We, we are told, put ours in the future.) (William Ralph Inge, *Outspoken Essays*, Second Series, New York: Longmans, Green & Company, 1922.)
3. (Reading and learning are things that any one can do. He can do them of his own free will; but not so thinking.) (Thinking must be kindled by a draught. It is like a fire. It must be sustained by some interest. The interest must be in the matter at hand.) (This interest may be of a purely objective kind. It may be merely subjective.) (The latter comes into play only in certain things. These things concern us personally.) (Arthur Schopenhauer, "Thinking for Oneself.")
4. (A corn-field in July is a sultry place.) (The soil is hot and dry. The

THE SENTENCE: LOGICAL CORRECTNESS

wind comes across the lazily murmuring leaves. It is laden with a warm, sickening smell drawn from the rapidly growing banners of the corn; the banners are broad-flung.) (The sun is nearly vertical. It drops a flood of dazzling light upon the field. Over the field the cool shadows run. They only make the heat seem more intense.) (Hamlin Garland, *Main-Travelled Roads*, New York: The Macmillan Company, 1899.)

5. (We had a look around. We saw the other stairway. We saw a pile of bandages. We also saw a wine-bin. In the wine-bin there was nothing but a cat which was glad to meet us.) (There was no more to do. We could only return to the kitchen table.) (That was loaded with documents. The documents were neatly piled under shell-noses.) (Reynolds took his tunic off. He inspected the topmost documents. He filled his pipe.) (H. M. Tomlinson, "Illusion: 1915," *Harper's Magazine*, September, 1927.)

42. *Rambling Sentences (D-2)*

Improve the emphasis of the following sentences by making them less rambling and by separating important phases of thought into separate sentences. Keep the essential wording of the passages, but remove conjunctions wherever you think them unnecessary. (The following facts are from William Atherton Du Puy's essay, "The Insects Are Winning.")

1. There is a war going on between man and insects and the issue is vital for if man wins he will remain the dominant species on earth but if man loses he will be wiped out by his most powerful enemy.
2. This army of insects outnumbers all other kinds of animal life and it is steadily gaining in power and it is finding its opportunity in the conditions which man has created by interfering with nature.
3. At one time the balance of nature was almost perfect; insects fed upon plants, birds upon insects, mammals upon birds; if the vegetation increased its growth was checked by the insects which also increased; if the insects increased their growth was stopped by the birds which ate the insects; and so it went on; if any form of life became overabundant it was checked by another form and so did nature keep a balance.
4. But during the last ten centuries man has destroyed this balance in America; for instance, man has let his tame cats go wild again and these cats, wandering in the fields and woods, have eaten more birds than we can possibly realize and when the number of birds was decreased the number of insects that remained alive to prey upon the vegetation was increased.
5. Another incident which led to the increase in insect life came about through an accident; when a New England scientist was experimenting to improve the breed of silkworms he brought over from Europe some gypsy moths and he kept these moths carefully caged but one day a high wind came along and blew over the coop and the moths escaped.
6. In America these moths multiplied much faster than they did in Europe,

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- so that in a few years they began to spread throughout all New England and they ate the foliage from the trees and bushes and when they threatened to spread out of New England the states and the Federal government sprang into action and since that time a constant battle has gone on but no one knows as yet whether men or insects will win.
7. Again the balance was disturbed when the Empress of Japan sent Mrs. Taft the Japanese Cherry trees which are now planted in Washington and it was not until some years later that scientists found that in those cherry trees there had been some Japanese peach moths which were spreading out from Washington to all the nearby peach orchards in the country, but in spite of all that could be done, the spread was not stopped and today there is a real danger that all our peach trees may be destroyed.
 8. Sometimes these invasions of insects may be met by one device, sometimes by another device, and sometimes not at all; the small insect which feeds upon apple trees all over the United States may be held in check if the trees are sprayed with poison at exactly the right time every year, for year after year, and it has also been found that the Japanese moth which eats the peaches may be destroyed by a tiny wasp which, laying its eggs inside the moth egg, eats out the vitals of the moth egg; but to be effective these remedies must be applied at exactly the right time.
 9. We need to find remedies for many other forms of insect life; we must find something to destroy the cockroach which was brought over here in Spanish galleons; the grasshopper which appears on the Western plains and devastates the wheat crops must be destroyed and we must even try to get rid of the lowly house fly, to say nothing of the mosquito; we must get rid of these and many others or they will get rid of us.

43. *Co-ordinate Clauses (D-3)*

- A. Take for granted the fact that each of the following groups should consist of only one sentence. Rewrite them, adding conjunctions and punctuation if necessary, but do not otherwise change the wording.
1. The pipe did not seem choked up. But the water came through only in a small trickle.
 2. Two hours went by. Every sound was hushed in the house.
 3. He said, "But Mr. Howes," quite seriously. Then he stopped.
 4. Both Martin and Hugh were gone. I was glad they were.
 5. Harry was noisy. He never laughed boisterously.
 6. Peter looked around the house he had just bought and smiled. It was good to know that he owned it at last.
 7. I object to the system which you are now advocating. I feel that it is undemocratic.
 8. I cannot answer your question and I don't care whether I do or not. It is unimportant and silly.
 9. If there is no wind the average person feels most comfortable when the

THE SENTENCE: LOGICAL CORRECTNESS

temperature is about 65 degrees. If there is a wind he will feel comfortable when the temperature is about 70 degrees.

10. I am tired of hearing people violently blamed or violently praised for what they cannot help. Yet I do not like people who try always to be impartial.
 11. When I speak of friendly feeling I do not mean the sort that can be produced by preaching. I mean the sort that is instinctive and spontaneous.
 12. Napoleon won an empire by going without sleep, so they say. During the battle of Waterloo, when he had had no sleep, he was listless and inattentive.
 13. A city cannot be judged entirely by its houses. The human beings who live in it must also be taken into account.
 14. Some people think that in the last two thousand years we have progressed. Others assert that, if anything, we have declined.
 15. He expected her to be a social success. He also expected her to be a good cook and housekeeper.
- B. By making co-ordinate clauses out of some of the sentences, improve the emphasis and effectiveness of each paragraph. Try to make your improved version have the number of sentences indicated at the beginning of each paragraph.

1. (4 sentences)

There are men who have won much popularity by writing which, because of its empty phrases, can only bore readers who demand either intellectual or imaginative stimulation. Examples of this kind of style are easy to find. But I take one for quotation from an author of distinction. These passages come from what was first given as a public address. But they were thought important enough to be printed and bound in a book. If the book is several years old, we shall be able more easily to recognize the emptiness of the phrases. For in the heat of a moment we may be as impressed with the phrases in print as with the phrases from the mouth of the speaker.

2. (3 sentences)

No political system has ever been so vehemently assailed as that of the United States. Nor is there any upon which criticism has produced so small an effect. Its large outlines have hardly altered since, some sixty years ago, its deficiencies were analyzed by Bagehot. Yet there seems no sign that there is any widespread desire for alteration.

3. (2 sentences)

We cannot blame the Indians for being treacherous. For in this they were justified by their code of honor. They were early taught that strategem was an art. The bravest warrior thought it no disgrace to wait in silence and take every advantage of his foe. He felt that he triumphed by the skill with which he surprised and destroyed his enemy.

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4. (3 sentences)

On the road there were strange presences. The thud of ghost-horses sounded all around us. I also seemed to hear the circus we had just left. The cracking of whips and the laughings of clowns were in my ears. How we got home I don't know.

44. *The Comma Splice (D-4)*

A. Some of the following sentences contain comma splices. Rewrite each sentence that has a comma splice and make the necessary corrections. Add conjunctions if necessary, but keep the rest of the sentence as it is. If any sentence does not contain a comma splice, do not copy it; instead, place a C after its number on your paper.

1. The oxygen in the air first burns away the silicon, and then it burns the carbon.
2. Solid rubber will be destroyed rapidly, therefore there is no sense in our using it.
3. While practically all are agreed as to what psychology should study and on most of the results obtained, there is and always has been much controversy over what it is that is studied.
4. The loggerhead turtle lays its eggs on a sandy shore, when the young ones are hatched, they dig their way to the surface and make for the sea.
5. I have often admired the commercial spirit which prevails over Europe, I have been surprised to see Europeans carry on a traffic with commodities that an Asiatic stranger would think entirely useless.
6. I intend to study the national characteristics of your people, therefore I shall remain here for several years.
7. Unlicensed freedom soon turns into crudity and coarseness, hence I dislike to see these signs of vulgarity.
8. My mother looked at the intruder inquisitively, she closed her eyes for a moment, and then she fainted.
9. He never seems to work, yet he always seems to have money.
10. The string struck his forehead, he drew back before the noose could be tightened.

B. The following adaptations of some of Aesop's *Fables* contain comma splices. Rewrite each passage, correcting the comma splices. Feel free to add conjunctions and any necessary punctuation, but do not otherwise change the passages. In the corrected version place lines beneath the places where your corrections stand.

1. *The Farmer that Lost His Mattock:* A farmer had been trenching his vineyard, he stopped work, however, and set his mattock where he would be certain to find it again. When he looked for it later it was gone, he called together all his hired men and asked them if they had seen the tool. They all denied knowledge of it, the angry man said that one of them must have taken it, whatever happened, he would discover the thief, hence he insisted that all go with him to the shrine

THE SENTENCE: LOGICAL CORRECTNESS

of a famous oracle in a near-by city. As they came to the city they went through the market place, just at that moment a town crier came by. He announced that the sacred shrine had been robbed the previous night, for this reason he was told to offer a reward to anyone who would find the thief, thereupon the farmer called his men and with them turned homeward. "This god cannot tell who robbed his temple," he said, "he will not be able to tell me who has stolen my mattock."

2. *The Hare and the Tortoise:* A Hare ridiculed the short feet and slow pace of the Tortoise. The latter laughed and said, "You are undoubtedly as swift as the wind, however I will beat you in a race." Laughing in turn, the Hare agreed, but neither could decide upon the course, consequently they chose the Fox to make the decision. On the day chosen, they started out. The Tortoise never stopped for a moment, but he kept a steady pace to the end of the course. The Hare, who knew that he could win, cared little about the rest, therefore, lying down by the wayside, he fell asleep. After a nap he rose and sped toward the goal, but just as he came in sight of it he saw that the Tortoise had reached the goal, the Tortoise was comfortably sleeping after his exertion.
3. *The Wolf and the Lamb:* A Wolf met a Lamb who was wandering from the fold. He resolved not to attack the Lamb with violence until the Lamb himself gave justification, thereupon he said, "Young man, I have been looking for you, last year you insulted me." "Oh, no, I was not born then," said the Lamb, "it is easy to see that I could not insult you." The Wolf hesitated a moment, then he said, "All right, that must have been your elder brother, but you cannot deny that you have been eating the grass in my pasture." "No, sir," said the Lamb, "I haven't tasted grass as yet." "Then you drink at my well," said the Wolf, "and I did not give you permission." "No," exclaimed the Lamb, "I did not, as yet milk is both food and drink to me." The Wolf was exasperated. He seized the Lamb, ate him up, and said, "Well, I have to eat even though you seem to be innocent."
4. *The Frog and the Ox:* A handsome Ox, fashionably dressed, was taking an afternoon stroll in a park, there he met a little Frog who, being dressed in a worn coat, was envious. The Frog called out to some of his companions, "Watch me, see if I don't become as big a swell as that Ox." He drew in his breath once, twice, thrice, but in spite of all his efforts he could not grow as big as the Ox. In spite of the warnings of his companions he tried once more, then he burst himself.
5. *The Fox Who Lost His Tail:* A Fox was caught in a trap. He escaped with his life but lost his tail, henceforth, feeling that he was exposed to shame and ridicule, he decided to acquire company in his misery. He called together his brother foxes, he advised them to cut off their tails, saying, "You will look better without them, besides, you will be rid of their great weight." "You have lost your own tail," said one of those who was so advised, "that is the reason you thus counsel us."
6. *The Weasel and the Mice:* A Weasel, old and infirm, could not catch

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mice as he once did, therefore he rolled himself in flour and lay down in a dark corner. A Mouse thought that the Weasel was food, he leaped upon him, the mouse was instantly caught and squeezed to death. Another perished in the same manner, then a third, and then many more. An old Mouse who had escaped from many a trap, stayed at a safe distance, from there he observed the crafty Weasel. The old Mouse said, "Ah, you lie there like food, may you prosper like the food you pretend to be."

45. *Parallel Structure within the Sentence (D-5)*

- A. For every underlined construction in the following sentences there should be at least one parallel. Rewrite the sentences so that the indicated parallelism is present, and underline all the parallel elements.

Example: The envelope was wrinkled, full of dirt, and there was a tear in it.

The envelope was wrinkled, dirty, and torn.

1. Most plays, if reviewed by an intelligent and criticizing audience, would not succeed.
 2. Most actresses have voices which are artificial and sounding ill-bred.
 3. Actresses and those who teach school speak alike.
 4. England and the land which was discovered by Columbus speak languages which grow more and more different from each other.
 5. After he had cut himself while shaving, and after swearing violently out loud, it is said that Mark Twain heard his wife repeat his words.
 6. When she had finished, he said, "You've got the words, Livy, but the tune is not right."
 7. Before Martha went abroad she learned enough French to order her breakfast, for asking directions, and so that she could pay the right price for her purchases.
 8. In the first place, be sure that you have all the ingredients; then be sure that you put them in the pan in the proper order; and thirdly, be sure to stir them well.
 9. He talked patriotically about liberty, getting just decisions in the courts, and that our property was well protected, but he was saying nothing of any real importance.
 10. He arrived in St. Louis in 1904; by 1905 his business was founded by him; and he was a success ten years later.
- B. Presupposing that parallel structure is needed in most of the following sentences, rewrite them so that they are logically correct. Consider parallelism of words, phrases, and clauses. If you are certain that parallel structure would be out of place in any sentence, do not copy it.
1. Every year foreigners visit our country and then, after they return home, it is criticized by them.

THE SENTENCE: LOGICAL CORRECTNESS

2. Having been here for three days or twelve weeks, and after they have seen a small part of the United States, they assume that they know the country thoroughly.
3. From the train window they see city and land between cities, industrial centers and centers which specialize in farm products.
4. They walk down Broadway in New York, or perhaps Michigan Boulevard is visited.
5. Occasionally they talk to truck drivers, people who work in mills, or the men plowing the land.
6. They may, too, meet the club population; women who study Browning and men talking Browning.
7. Thus they think that they have seen all of the country there is to see, and they talk to all kinds of people.
8. But these foreign visitors to America are no worse than Americans who visit countries in Europe.
9. Americans talk to one or two people who have been born in France, or Spaniards, or England, and think they have talked to all classes of Europeans.
10. Visiting one corner of France, to see one city in Italy, having walked the main streets of one town in Germany, is considered sufficient to give the American visitor all he needs to know of Europe.

46. *The Proper Co-ordinating Conjunction (D-6)*

Rewrite each of the following sentences in which the co-ordinating conjunction is wrong. If you consider any sentence correct as it is printed, do not copy the sentence, but write instead the reason for leaving it as it is.

1. The cider was really good, not too sweet nor too sour, but he swallowed the glassful with pleasure.
2. He paid the bill under protest, and he thought it was incorrect.
3. The river came from a small spring, for it was narrow only at the beginning.
4. The city has only two streets, one and the other of which was paved by my grandfather.
5. Running, walking for a moment, running again, walking again, always running and walking, he at length sighted the house.
6. Fire is always the god of Coney Island, for fire was its god this night, the hottest of the summer.
7. I leaned back against the tree and, in spite of my weariness, I could not go to sleep.
8. Either Mac and Phil must come, but I need the help of one of them.
9. Undoubtedly she thought we were all too serious, and as I looked I saw a smile of contempt settle on her features.
10. She is a hard-working student, for she did not deserve the Halton Prize which should be given for character as well as work.
11. He stood before us all, proud but radiant, well aware that he deserved the praise.

12. From time to time the forest fire seemed to die out, for unexpected flames seemed always to be appearing where least expected.
13. It was very difficult to avoid noticing the aunt's deafness or the grandmother's sleepiness when both old women were in the room at the same time.
14. By his inspiration he made us like the poverty, difficulty, or hard work that faced us in our profession.
15. His books sold well, for he did not seem to appreciate public recognition.
16. He blinked his eyes rapidly, but seemed to be trying to avoid my gaze.
17. A year went by and a quarter of the quilt was finished; a second year passed, for half of the quilt was done.
18. That we may be as much corrupted by books as by companions is true, and it is no more true than that we may be as elevated by books as by companions.
19. In a few words he gave me a quick, and in all ways complete, account of the strike.
20. I should like to own all of these books, and it would be madness to go into debt for them.
21. A foolish consistency is the hobgoblin of little minds, adored by little statesmen or philosophers or divines.
22. No boy objects if he gets to the station early or has to hang around to wait for his train to come in.
23. Conrad says that the sailor's life is a good doctor for sore hearts, and there is peace in it, and health, and the satisfaction of accomplished work.
24. Stevenson points out that boys should be idle a good deal in youth, but though occasionally a genius may escape from school hours with all his wits about him, most boys who make very high grades exert themselves so much that they are not much good in the later world.
25. There are a great many people, according to Christopher Morley, who believe in answering letters the day they are received, and these people, he says, are stunted and queer.

47. *Excessive Co-ordination and Wordiness (D-7)*

Some of the following passages contain excessive co-ordination, some wordiness, and some both. Rewrite them correctly by subordinating the underlined elements.

Example: Let me end my speech by saying that I do not approve of such tactics, which are the kind that tear down and which offer no remedies.

In conclusion, I do not approve of such tactics, which are destructive, not constructive.

1. In the field which was large and which was square he planted clover.
2. The walls of the house made of adobe and the sidewalks, which were brick, reflected the intense heat.

THE SENTENCE: LOGICAL CORRECTNESS

3. Every cottage was surrounded by flowers and these flowers were of many colors.
4. The doctor stood by the door and he was gray-bearded; he was motionless, and his hands were thrust into his overcoat pockets.
5. I listened to Uncle William's stories. I was speechless with content. His stories were about bears and they were about Indians too.
6. The company stood at attention; each man looked straight ahead at the parade ground which was empty.
7. The cheerleaders ran to and fro. They were in black sweaters. They were also in flannel trousers. The cheerleaders were forming the freshmen into columns.
8. He arrived at the University in 1923, but he took extra work each year, and he graduated in 1926.
9. The King of England attempted to check the advance of settlers into the Western Territory by the proclamation of 1763. His proclamation was in vain. It attempted to forbid settlements beyond the sources of the Atlantic rivers.
10. I come to the final point. The freshman course should include much reading. The reading should be good. It should be informally discussed in the classroom.
11. I have been a traveling salesman, and I have been a police reporter and I have written books which were best sellers and I have written books which were worst sellers and I have also been a teacher.
12. America has been built up almost exclusively by classes which are usually called middle and lower, and we have, most of us, descended from these classes.
13. It was just the other day. I heard a man make a remark. He said that women had no sense of humor. He said that they never have had any.
14. I moved about the room which held all our books and I could hear overhead a noise which was exceedingly loud and which kept going all the time.
15. I held my horse to a trot which was slow and I kept turning my head to see if I was being pursued by the constables and I hoped that they had not yet been notified of the accident which had been unavoidable.

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48. *Methods of Subordination (D-8)*

- A. The following passage is in need of subordination. Rewrite it after carefully considering the following facts: (1) All the material to go in one sentence is enclosed in parentheses. (2) Each element which is subject to subordination is enclosed in horizontal brackets. (3) Above each bracket is printed the construction into which that particular element should be subordinated.

(Joe beckoned to a freshman who brought him a blanket. The blanket
PARTICIPIAL (PAST)
VERBIAL PHRASE
was from a near-by pile and the pile was made up of blankets which belonged
PHRASE
CIPIAL (PRES.) PHRASE
to members of the first team.) (Joe threw it over his shoulders. He tried to
PART
PAR-
OF A COMPOUND PREDICATE
look as if he did not know that everyone was looking at him.) (He turned
TICIPIAL (PRES.) PHRASE
ADJECTIVE
his gaze toward the team. The team was excited. He watched Matthews.
PAR-
APPOSITIVE
Matthews was the substitute quarterback from the second team. Matthews
TICIPIAL (PRES.) PHRASE
ADVERBIAL PHRASE PART OF A COM-
was standing nervously. He was in the safety zone. Joe tried to make his
POUND PREDICATE PARTICIPAL (PRES.) PHRASE
back look disdainful.) (He needed a rest, but he did not
ADVERBIAL
sit on the bench and he wanted to feel the admiring glances cast toward his
CLAUSE
broad back.)

THE SENTENCE: LOGICAL CORRECTNESS

ADVERB

(But his pose left him. It left him suddenly.) (The ball was in the air.

PREDICATE ADJECTIVE ADVERB ADVERBIAL

It was soaring. It was going straight. It was going toward

PHRASE INDEPENDENT CLAUSE INDE-

Matthews. Men were tearing toward the end of the field.) (Would Mat-

PENDENT CLAUSE INDEPENDENT CLAUSE

thews catch it and would he hold it? Would he drop it?) (Joe was

PREDICATE ADJECTIVE

no longer calm. He was no longer disdainful.) (He leaned forward.

PARTICIPIAL (PRES.)

ADVERB ADVERBIAL

He watched the ball drop. It was coming lazily. It was dropping toward

PHRASE PARTICIPIAL (PRES.) PHRASE

PHRASE ADJECTIVE

the quarterback. Joe watched it plunk into the arms which were waiting.

PARTICIPIAL (PRES.) PHRASE ADVERB

He watched it stay in its resting place.) (He sighed a soft sigh and

ADVERBIAL PHRASE PART OF A COMPOUND PREDICATE

he didn't think but he sank down on the edge of the bench.)

B. After reading the following passages carefully, make each passage into one sentence by subordinating some elements. Subordinate in any way desirable as long as the resulting sentence reads clearly and logically.

1. Paul Bunyan was the greatest lumberman that ever lived. This is according to his own words.
2. He cleared the Dakotas of lumber. He did this in one season.
3. But to do this he needed help. He had it. His lumbermen were tough. They were tougher than any in the world.
4. They were strong, too. Five of them pushed together. They pushed over a mountain, and the mountain was twenty miles high.
5. They were so tough that they could eat nothing but sourdough. Sourdough was a fermented dough. A cook had his left arm blown off. A batch of it exploded. He had his right leg blown off at the same time. He was named Sourdough Sam after that.
6. Their pancakes were cooked in huge skillets. The skillets had to be

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- greased. Flunkies put whole sides of bacon on their feet. The flunkies then skated around in the skillets.
7. The men ate fast. Food had to be kept before them. Some flunkies waited on the tables. They had to put on roller skates.
 8. Paul Bunyan had something else to help him. This was Babe. Babe was an Ox and he was blue and he was incredibly strong.
 9. One day Paul Bunyan was troubled. He wanted to haul logs on a road. The road was crooked. The huge logs would not go around the bends.
 10. He tied Babe to one end of the road. Babe started to pull. A few minutes passed. Babe pulled all the kinks out of the road.
 11. Babe was big. Paul Bunyan wanted to move. He wanted to move the logging camp. He put the cook house on Babe and he put the bunkhouses on the Ox and he put the men in them and in one day Babe moved everything. He moved it from Iowa to the Rocky Mountains.
 12. But Paul himself was great. He was greater than his Ox. He was greater than his men. He was greater than anyone he had ever heard of.
 13. He walked through a forest. It was a pine forest. There was no room for him to put his feet down.
 14. One day a river was going too fast and Paul could not get his logs out and neither could his men and Paul picked up one end of the river and he held it up in the air and the river ran slower and the logs were got out.
 15. It was another day. He jumped toward a mountain. It was a running jump that he made. He landed on the mountain and he broke the side of the mountain and the side scattered and it made foothills and today no one knows how the foothills were formed, but the lumbermen all know that Paul Bunyan made them.

49. *Upside-Down Subordination (D-9)*

Since both correct subordination and upside-down subordination are closely related to the writer's complete thought, which is seldom evident in any single sentence or even in a series of sentences, we do not attempt to give here passages to be corrected. Instead, select some expository article in your book of readings or from a magazine and read it through. Then take one page for closer study. Underline every dependent clause on the page. Concerning each clause, write the answer to this question: "Why is this clause dependent instead of independent?"

50. *The Proper Subordinating Conjunction (D-10)*

Before attempting to do the following exercise, look up in the Glossary of Faulty Diction the following terms: *as*, *as . . . as*, *as to*, *but that*, *directly*, *except*, *if*, *like*, *no sooner*, *reason is because*, *so*, *the same as*, *while*, and *whether*. Then rewrite each of the following sentences, using the correct subordinating conjunction.

THE SENTENCE: LOGICAL CORRECTNESS

1. Will you study if I am home or not?
2. Joe throws the ball the same as I do.
3. Although mother called Rex, he kept on looking like he wanted to go with me.
4. I will read to you later unless you do not bother me during the next half hour.
5. The reason I cannot read to you now is because I must write this letter before the postman comes.
6. I am not sure as that will be a good story, anyway.
7. I will do nothing for you except you are good.
8. In fact, I really doubt but what you can be good even if you want to.
9. The story has nothing in it that will interest you except it is the finding of hidden treasure.
10. No sooner will I start before you will be fidgeting around in your chair, the same as you did last night.
11. Before long you will be putting your hands over your ears so you will not be able to hear my voice.
12. Don't deny it, as I have seen you act that way before this.
13. No, while I'm writing I cannot find time to tell you as to how to play solitaire.
14. You would only bother me, while you couldn't understand the directions, anyway.
15. Yes, I see that man passing in front of the house, but he is not the one to which we gave your cat.
16. Now be quiet, so I can tell your aunt where we will not be able to visit her.
17. Yes, this is the aunt who owns the calf who is only two feet high.
18. If you don't be quiet I won't ever read to you and I am not at all sure as I will take you to the circus next week.
19. Don't you remember that I read you where it would be here for four days?
20. I will finish so soon as I can, except you make so much noise that I can never finish.

51. Restrictive and Non-restrictive Modifiers (D-II)

- A. Some of the modifiers in the following sentences have been italicized. Rewrite *each* sentence. Correct the punctuation if necessary. Then underline the modifier in question once if it is restrictive, twice if non-restrictive.

Example: The book, *which you have before you*, is John's, *prized above all others*.
The book which you have before you is John's, prized above all others.

1. The earliest writing is composed of pictures, *now found only on walls of caves or on pebbles*.
2. Much, *of the Chinese alphabet*, originated in this way, and much of it still vaguely shows these characteristics.
3. Then signs *whose special functions were to stand for words and ideas* were

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introduced; these signs, *which were very primitive*, still survive today in some parts of the world.

4. These signs, *probably composed first of dots and perpendicular dashes*, stood for ideas of *quantity* like days and amounts.
 5. Later these signs became more complicated; those, *which were at first simple*, became complex when distinctive marks, *small and sometimes almost indistinguishable from other marks*, were added.
 6. At the same time cuneiforms, *which were pictures in series*, with each series *standing for a word*, developed.
 7. Later these cuneiforms gave way to hieroglyphics *which were stiff, elaborate designs instead of pictures*.
 8. From these hieroglyphs *copied from the Egyptians by other peoples of the Mediterranean* probably came our alphabets.
 9. At first all writing, *whether pictures, cuneiforms, hieroglyphs, or letters*, was understood only by people, *who belonged to the upper class or the priesthood*.
 10. But gradually the need came, *to communicate with people at a distance*, and so those who could write and those who could understand writing came into demand.
 11. Some people, too, were afraid to trust their memories about important matters, and wanted these matters, *sometimes dealing only with business and sometimes with magic or religion*, written down.
 12. And a few people *more poetic or more intellectual than others* wished to tell what they thought or felt.
 13. All of these needs, of course, developed slowly, *more slowly than we realize*, and those, *who could read and write*, did not spring up over night, not even over several centuries.
 14. In fact, it was not until printing, *said by some to be the greatest of all inventions*, was discovered that reading became even comparatively common.
 15. And not until the twentieth century has reading and writing, *now considered indispensable in all forms of life*, become anything like universal.
- B. See that the restrictive and non-restrictive elements in the following sentences are punctuated correctly. If, in any sentence, the punctuation is incorrect, rewrite the sentence correctly, underlining the corrections you make.
1. The cause of yellow fever which killed more American soldiers in Cuba than did the Spaniards was discovered by a commission headed by an American army doctor, who had been sent there especially for that purpose.
 2. Major Walter Reed who was the doctor in question, came to Cuba from the West where he had been practicing.
 3. He was assisted by Dr. James Carroll who was also an army doctor, Jesse Lazear who had been scientifically trained in Europe, and Aristides Agramonte who was a Cuban.
 4. After investigating many patients, who had yellow fever, the scientists failed to find any signs of a microbe which could cause the disease.

THE SENTENCE: LOGICAL CORRECTNESS

5. A Doctor Finlay whom everyone thought crazy kept insisting that the disease was caused by mosquitoes.
6. Reed noticed that the nurses, who handled yellow fever patients, did not seem to get the disease; he noticed, too, that the disease which at first appeared in isolated and separated places spread rapidly from those places in just about the same time it would take a mosquito to mature.
7. So he decided to investigate Dr. Finlay's theory as foolish as it seemed.
8. Knowing that he could not artificially give yellow fever to animals which seemed to be immune to the disease, he told Carroll and Lazear who were as interested in the problem as he that they would have to volunteer to be bitten by mosquitoes, and the men realizing the possible consequences agreed.
9. James Carroll first allowed himself to be bitten by a mosquito, which was thought to have caused several bad cases of yellow fever.
10. He did acquire yellow fever, and while he hovered between life and death Lazear acting as attendant physician watched carefully but was still not convinced that the ordinary mosquito would cause the disease.
11. Then one day, as Lazear was attending Carroll, he felt a bite from a mosquito which had come into the room from the outside and which, consequently, was not especially bred to carry yellow fever; he ignored the bite, thinking it unimportant.
12. Thirteen days later Lazear was dead of an infection, which was accidental, not intentional, but Reed was still unconvinced.
13. He went to General Wood who was in command of the district, and from him acquired money to hire more volunteers and to purchase more supplies.
14. After careful procedure scientific in the extreme several American volunteers refusing to take the money set aside for them by Wood and several Cubans not refusing to take the money were infected and a real study was made.
15. Other Americans volunteered to sleep in a hut filled with the clothing of yellow fever victims, to see if the disease could possibly be spread in that way, but none of these volunteers, also brave and patriotic, suffered. The commission had proved that mosquitoes caused yellow fever.

52. *Arrangement of Principal Parts of the Sentence (D-12)*

Most of the following sentences are illogical and unemphatic because of the manner in which the principal parts are arranged. Rewrite the faulty sentences so that parts which would ordinarily be together are not needlessly separated. As far as possible, retain the present wording; try to improve the sentences merely by bettering the arrangement. If, in any sentence, it seems that the logic and the emphasis are good in spite of the separation, recopy the sentence and write C before it.

1. There are, in Evanston, a small city which bounds Chicago on the North, policemen who specialize in solving traffic crimes.

EXERCISES

2. These policemen, always driving around in an automobile which is equipped with a radio for receiving news from police headquarters, rush to the scene of any automobile accident.
3. One officer begins to question, with tact and courtesy and with a desire to find the real cause of the accident, the drivers.
4. The other officer takes out, from the special kit with which his car is provided and which is as important to him as Sherlock Holmes's magnifying glass was to him, a tape measure and a camera.
5. He, toward whatever bit of evidence he may think significant, points his camera and takes pictures.
6. Then he measures the length of, if they are at all visible, the marks of the tires.
7. If necessary he attaches to each car in turn an instrument which he has, to measure the rate at which each car slowed down, taken from his kit of professional tools.
8. With the accounts of all witnesses, the measurements of distance and of rate, and with photographs, these officers, when they appear against the guilty driver in court, are almost always able to secure conviction.
9. The officers take it upon themselves to, without the consent of the innocent driver, file damages against the guilty driver.
10. If they, in the interests of the safety of the public and not the mere satisfaction of damages to the injured party, did not do this, many times the careless driver could, by paying the damages out of court and perhaps by adding a little extra, avoid any penalty for his carelessness.
11. The police even go so far as to, if both parties of an accident are guilty, prosecute both.
12. But besides, as we have been explaining, investigating crashes between two automobiles, these traffic, for this is what they are called, detectives go after hit-and-run drivers.
13. Frequently they find, with their greater experience and with their specialized instruments which have been built for them, such drivers when other detectives cannot.
14. It is said that there are, according to available statistics, three times as many hit-and-run drivers apprehended now as before Evanston created its special traffic investigation squad.
15. So it seems that, meeting with, as it certainly seems to all concerned, success, other cities might do well to follow the lead which this comparatively small city for all others has set.

53. *The Proper Position of Modifiers (D-13)*

In many of the following sentences the position of a modifier leads either to ambiguity or to obviously false meaning. Correct such sentences by rewriting them. Retain, as far as possible, the exact words of the wrong sentence. If any sentence seems to need no rearrangement, do not copy it, but write C in its place.

THE SENTENCE: LOGICAL CORRECTNESS

1. My morning meal I always consider sufficiently well-rounded.
2. But I only have the same things almost every morning: cereal, milk, and orange juice or grapefruit.
3. I have sometimes at rare intervals coffee.
4. I discovered what a calamity a changed breakfast can be recently when I visited a friend in Chicago.
5. Imagine my surprise suddenly when I was presented with a cup of coffee — and a huge piece of strawberry shortcake.
6. I like, now, strawberry shortcake.
7. But as I looked at my hostess uncertainly my instincts rebelled at having it for breakfast!
8. It was a dessert only to be eaten at night.
9. But here it was now at eight-thirty in the morning.
10. It was the biggest pile ever I had seen.
11. I could have sworn that the biggest strawberry had an eye, and that eye as I looked maliciously winked at me.
12. A house guest, hardly I could ask for something different.
13. I wanted flatly to refuse it and to ask for something else or to retreat to my room with a headache suddenly acquired.
14. I saw no escape when backed into a corner the small daughter saw my hesitation.
15. She told me happily not to be bashful; there was more in the kitchen.
16. The first bite didn't stick fortunately when I took it, and I began eating the rest.
17. But I only halfway was finished fifteen minutes later.
18. I felt as though I entirely was made of the stuff, and took bigger pieces to more quickly get it down.
19. When I finished at last a bite remained on my plate solemnly staring at me and I vowed to never eat such a breakfast again.
20. Five mornings later they gave me pie.

54. *Position of Transitional Expressions (D-14)*

Rewrite the following sentences so that the transitional words and phrases are placed where they emphasize what seems to be the important word in the sentence.

1. Most people that live by the sea sail upon it; however, very few of them learn to swim.
2. He tried for three hours to put up the tent and he was more than willing at the end of that time, consequently, to accept my help.
3. Theoretically the voter should know the principles and character of the man for whom he votes. Actually the relation between the voters, however, and the governmental officers is far from intimate.
4. He never lived among the Indians before they became civilized and he cannot be considered a first-hand authority, therefore.
5. The nearly bankrupt man began spending money on non-essentials and the holders meanwhile of his mortgages whistled for their interest.

EXERCISES

6. The woodshed has always been the man's domain. The kitchen has been, on the other hand, the woman's.
7. It in fact is estimated that there will not be sufficient lumber to fulfill the ordinary needs of the town.
8. There are woods near every American city. We have made woods where there were none, indeed.
9. It is doubtful if the Middle West would consent to have its finances outwardly controlled from New York. Through the Federal Reserve Board there is a considerable degree, nevertheless, of co-ordination.
10. Sometimes dreams are as real to us as the everyday things we handle. We should treat children's dreams, for this reason, with sympathy.
11. The profession of government is almost the profession of law; therefore it is natural that there are many lawyers in our legislative bodies.
12. Historians are but human; they err, therefore.
13. An actor likes to feel that his audience is emotionally aroused; however, the knowledge of the tension of the audience sometimes breaks in upon the mood which the actor is trying to retain.
14. Some say that a bull fight is a glorious spectacle. So were gladiatorial games at a Roman holiday, likewise.
15. Milton is said by critics and authorities to be a great poet. However, most young people read him only if they have to.

PART TWO

FORMS OF WRITING

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CHAPTER SIX

EXPOSITION: THE ESSAY

I. *Exposition and the Essay*

EXPOSITION DEFINED

OF ALL the possible definitions of exposition none is truer than the simplest: *exposition is explanation*. A piece of writing may contain narrative incidents and anecdotes, descriptions of persons and scenes, even argumentative passages; it may be found in a learned textbook or a popular magazine, in an encyclopedia or a paper-bound pamphlet sold at Foster's Travel Bureau; but if it was written for the one primary purpose of explaining, then it is exposition.

THE ESSAY DEFINED

The engineer's report on the value of a power plant or on the possibility of tunneling through a mountain is exposition, because it explains what has been found to be true. The student's report on his last dissection in zoology or his last experiment with electricity is also exposition. Neither piece of writing, however, is an essay, which differs from these more formal, and perhaps more formidable, kinds of expository writing in at least one essential. *An essay is a short piece of exposition which is interesting, not only to the specialist, but also to the layman*. If a doctor explains the latest development in the fight against infantile paralysis for the *Journal of the American Medical Association*, his exposition will interest the physician but not the general reader, who, though he may be anxious to learn about the subject, is unable to understand the technical terms and references. The same doctor, on the other hand, may write on the same subject for *Harper's Magazine*, *The Saturday Evening Post*, or *Collier's Magazine*. He may use the same case histories, mention the same medicines, and draw the same conclusions, but he will hold the interest by carefully measuring his explanations to fit the reader's knowledge of the subject. If he wants to be read he will replace technical terms by less formal ones and add elementary details. The result will be an essay.

EXPOSITION: THE ESSAY

THE ESSAY AND THE THEME

Most student themes are expository. They explain the student's experiences and opinions, moreover, with as much interest as possible for the general reader — the instructor or the class — and therefore are essays. The major difference between expository themes and essays in magazines is one of length; the class theme, as we have said, is usually from 500 to 1,000 words long. We have said "usually," for an occasional report for a course in history, political science, or geology, or a research paper for a course in English, may be 2,000, 3,000, or even 5,000 words long. The published essay, on the other hand, is seldom under 5,000, and may contain as many as 8,000 or 10,000 words. It is largely this difference in length which demands that the class theme concern itself with a more restricted subject, treated in a less detailed manner, than the published essay. In the light of what we have said in Chapter II, *The Theme*, these requirements hardly need explanation here.

KINDS OF ESSAYS

Essays may be divided into numerous classes, according to their characteristics. Of the many classes, there are three which the college student will probably have to write at one time or another, all of them explaining something, but each differing from the others in kind of material and manner of presentation. Some essays deal more with facts than with anything else; some deal mostly with the author's opinion about conditions or facts; and some deal with the author himself. We call these, respectively, factual essays, essays of opinion, and personal essays.

2. The Factual Essay

DEFINITION

What caused you to come to Hogarth University? What experiences have you had with peddlers, beggars, solicitors? What fossils are found in the St. Louis Limestone formation? How did the actors in Shakespeare's company dress? How does the slang of the eighteenth century compare with that of the twentieth? Did George Washington never tell a lie?

The essays in which the writer replies to these questions, and ones like them, will be factual. That is, they will contain statistics, anecdotes, and other facts which, as far as the student can discover and regardless of what he thinks of them, are truths. When he proposes to explain how radio scout cars receive their orders or what the style of millinery was in 1820, he is proposing to explain fact. His emphasis

will be upon *how* the scout cars receive the orders, *what* the fashions were, or perhaps *why* scout cars are necessary or *why* the styles were a natural result of the Napoleonic Wars. That the writer approves or disapproves of either the scout cars or the fashion may be evident in the essay, but his opinion must be secondary both in the way it is emphasized and in the space it is given.

Before we discuss the qualities of factual essays, let us read several. In *The Outline of History*, H. G. Wells writes about early civilizations, among them that which existed in the Neolithic Age. His purpose is to tell the reader what life in this age was like; his material, consequently, is factual, and his emphasis is entirely upon facts:

LIFE IN THE NEOLITHIC AGE

It will be of interest to give a brief account of the life of the European Neolithic people before the appearance of metals. We get our light upon that life from various sources. They scattered their refuse about, and in some places (*e.g.* on the Danish coast) it accumulated in heaps, known
 5 as the kitchen-middens. They buried some of their people, but not the common herd, with great care and distinction, and made huge heaps of earth over their sepulchres; these heaps are the barrows or dolmens which contribute a feature to the European, Indian, and American scenery in many districts to this day. In connection with these mounds,
 10 or independently of them, they set great stones (megaliths), either singly or in groups, of which Stonehenge in Wiltshire and Carnac in Brittany are among the best known examples. In various places their villages are still traceable.

One fruitful source of knowledge about Neolithic life comes from
 15 Switzerland, and was first revealed by the very dry winter of 1854, when the water level of one of the lakes, sinking to an unheard-of lowness, revealed the foundations of prehistoric pile dwellings of the Neolithic and early Bronze Ages, built out over the water after the fashion of similar homes that exist today in Celebes and elsewhere. Not only were the
 20 timbers of those ancient platforms preserved, but a great multitude of wooden, bone, stone, and earthenware utensils and ornaments, remains of food and the like, were found in the peaty accumulations below them. Even pieces of net and garments have been recovered. Similar lake dwellings existed in Scotland, Ireland, and elsewhere — there are well-
 25 known remains at Glastonbury in Somersetshire; in Ireland lake dwellings were inhabited from prehistoric times up to the days when O'Neil of Tyrone was fighting against the English before the plantation of Scotch colonists to replace the Irish in Ulster in the reign of James I of England. These lake villages had considerable defensive value, and there was
 30 a sanitary advantage in living over flowing water.

EXPOSITION: THE ESSAY

Probably these Neolithic Swiss pile dwellings did not shelter the largest communities that existed in those days. They were the homes of small patriarchal groups. Elsewhere upon fertile plains and in more open country there were probably already much larger assemblies of homes
35 than in those mountain valleys. There are traces of such a large community of families in Wiltshire in England, for example; the remains of the stone circle of Avebury near Silbury mound were once the "finest megalithic ruin in Europe." It consisted of two circles of stones surrounded by a larger circle and a ditch, and covering altogether twenty-eight and
40 a half acres. From it two avenues of stones, each a mile and a half long, ran west and south on either side of Silbury Hill. Silbury Hill is the largest prehistoric artificial mound in England. The dimensions of this centre of a faith and a social life now forgotten altogether by men indicate the concerted efforts and interests of a very large number of people, widely
45 scattered though they may have been over the west and south and centre of England. Possibly they assembled at some particular season of the year in a primitive sort of fair. The whole community "lent a hand" in building the mounds and hauling the stones. The Swiss pile dwellers, on the contrary, seem to have lived in practically self-maintained
50 villages.

These lake-village people were considerably more advanced in methods and knowledge and probably much later in time than the early Neolithic people who accumulated the shell mounds, known as kitchen-middens, on the Danish and Scotch coasts. These kitchen-midden folk may have
55 been as early as 10,000 B.C. or earlier; the lake dwellings were probably occupied continuously from 5,000 or 4,000 B.C. down almost to historic times. These early kitchen-midden people were among the most barbaric of the Neolithic peoples, their stone axes were rough, and they had no domesticated animal except the dog. The lake dwellers, on the other
60 hand, had in addition to the dog, which was of a medium-sized breed, oxen, goats, and sheep. Later on, as they were approaching the Bronze Age, they got swine. The remains of cattle and goats prevail in their debris, and, having regard to the climate and country about them, it seems probable that these beasts were sheltered in the buildings upon the
65 piles in winter, and that fodder was stored for them. Probably the beasts lived in the same houses with the people, as the men and beasts do now in Swiss chalets. The people in the houses possibly milked the cows and goats, and milk perhaps played as important a part in their economy as it does in that of the mountain Swiss of today. But of that we are not
70 sure at present. Milk is not a natural food for adults; it must have seemed queer stuff to take at first; and it may have been only after much breeding that a continuous supply of milk was secured from cows and goats. Some people think that the use of milk, cheese, butter, and other milk products came later into human life when men became nomadic. The writer is,
75 however, disposed to give the Neolithic men credit for having discovered milking. The milk, if they did use it (and, no doubt, in that case sour curdled milk also, but not well-made cheese and butter), they must have

kept in earthenware pots, for they had pottery, though it was roughly hand-made pottery and not the shapely product of the potter's wheel.
 80 They eked out this food supply by hunting. They killed and ate red deer and roe deer, bison and wild boar. And they ate the fox, a rather high-flavored meat, and not what one would eat in a world of plenty. Oddly enough, they do not seem to have eaten the hare, although it was available as food. They are supposed to have avoided eating it, as some savages
 85 are said to avoid eating it to this day, because they feared that the flesh of so timid a creature might make them, by a sort of infection, cowardly.¹

Of their agricultural methods we know very little. No ploughs and no hoes have been found. They were of wood and have perished. Neo-
 90 lithic men cultivated and ate wheat, barley, and millet, but they knew nothing of oats or rye. Their grain they roasted, ground between stones and stored in pots, to be eaten when needed. And they made exceedingly solid and heavy bread, because round flat slabs of it have been got out of these deposits. Apparently they had no yeast. If they had no yeast,
 95 then they had no fermented drink. One sort of barley that they had is the sort that was cultivated by the ancient Greeks, Romans, and Egyptians, and they also had an Egyptian variety of wheat, showing that their ancestors had brought or derived this cultivation from the south-east. The centre of diffusion of wheat was somewhere in the eastern Mediter-
 100 ranean region. A wild form is still found in the neighborhood of Mt. Hermon. When the lake dwellers sowed their little patches of wheat in Switzerland, they were already following the immemorial practice of mankind. The seed must have been brought age by age from that distant centre of diffusion. In the ancestral lands of the south-east men had
 105 already been sowing wheat perhaps for thousands of years.² These lake dwellers also ate peas, and crab-apples—the only apples that then existed in the world. Cultivation and selection had not yet produced the apple of today.

They dressed chiefly in skins, but they also made a rough cloth of flax;
 110 they had as yet no knowledge of hemp and hempen rope. With the coming of bronze, their pins and ornaments increased in number. There is no reason to believe they set great store upon their hair, wearing it in large shocks with pins of bone and afterwards of metal. To judge from the absence of realistic carvings or engravings or paintings, they either did
 115 not decorate their garments or decorated them with plaids, spots, interlacing designs, or similar conventional ornament. Before the coming of bronze there is no evidence of stools or tables; the Neolithic people probably squatted on their clay floors. There were no cats in these lake dwellings; no mice or rats had yet adapted themselves to human dwellings;

¹ Caesar, *de Bello Gallico*, says the Britons tabooed hare, fowl, and goose. — G. Wh.

² All Old World peoples who had entered upon the Neolithic stage grew and ate wheat, but the American Indians must have developed agriculture independently in America after their separation from the Old World populations. They never had wheat. Their cultivation was maize, Indian corn, a New World grain. [H. G. W.]

EXPOSITION: THE ESSAY

120 the cluck of the hen was not as yet added to the sounds of human life, nor the domestic egg to its diet.³

The chief tool and weapon of Neolithic man was his axe; his next the bow and arrow. His arrow-heads were of flint, beautifully made, and he lashed them tightly to their shafts. Probably he prepared the ground
125 for his sowing with a pole, or a pole upon which he had stuck a stag's horn. Fish he hooked or harpooned. These implements no doubt stood about in the interior of the house, from the walls of which hung his fowling-nets. On the floor, which was of clay or trodden cow-dung (after the fashion of hut floors in India today), stood pots and jars and woven baskets containing grain, milk, and such-like food. Some of the pots and pans hung
130 by rope loops to the walls. At one end of the room, and helping to keep it warm in winter by their animal heat, stabled the beasts. The children took the cows and goats out to graze, and brought them in at night before the wolves and bears came prowling.

135 Since Neolithic man had the bow, he probably also had stringed instruments, for the rhythmic twanging of a bowstring seems almost inevitably to lead to that. He also had earthenware drums across which skins were stretched; perhaps also he made drums by stretching skins over hollow tree stems.⁴ We do not know when man began to sing, but evidently
140 he was making music, and since he had words, songs were no doubt being made.

All this we gather from the remains of the Swiss Pile dwellings.⁵

That it is possible to give primary stress to facts and still to imply an opinion is shown in an essay by Bernard DeVoto, in which, as in the Wells essay, the *what*, the *why*, and the *how* — this time of the freshman course in composition — are explained. DeVoto wrote an article called "English A"; it is a long article, about 7,000 words, and is divided into sections. In the first section DeVoto attempted to answer the question, "What is English A?" and this part is in reality a factual essay in itself. In another section he stressed his opinion; that part we quote

³ Poultry and hens' eggs were late additions to the human cuisine, in spite of the large part they now play in our dietary. The hen is not mentioned in the Old Testament (but note the allusion to an egg, Job vi, 6) nor by Homer. Up to about 1500 B.C. the only fowls in the world were jungle denizens in India and Burmah. The crowing of jungle cocks is noted by Glasford in his admirable accounts of tiger shooting as the invariable preliminary of dawn in the Indian Jungle. Probably poultry were first domesticated in Burmah. They got to China, according to the records, only about 1100 B.C. They reached Greece via Persia before the time of Socrates. In the New Testament the crowing of the cock reproaches Peter for his desertion of the Master. [H. G. W.]

⁴ Later Palaeolithic bone whistles are known. One may guess that reed pipes were an early invention. [H. G. W.]

⁵ *The Outline of History* (one-volume edition), Garden City: Doubleday, Doran & Co., 1929.

later as an example of the essay of opinion (pages 181-83). The first section follows:

THE UNIVERSAL REQUIREMENT

In the older colleges of this country, the chairs of English are of comparatively recent origin. The colleges were founded to train parsons and to educate gentlemen. A parson, being concerned with Hebrew and exegetics, had no need of English literature, and a gentleman acquired at home such knowledge of it as was seemly. A certain skill at public speaking was recognized as desirable, however, and the chairs of oratory designed to furnish it to parsons and gentlemen alike were the germ from which the English Department, now usually the largest in every college, developed. This slow development paid little attention to the writing of English, and courses in composition were at first uncommon. Proficiency in writing was supposed to come to well bred men as a natural result of studying the classics. Such an assumption was by no means absurd as long as college students came from families of established cultivation. Two generations ago the average undergraduate was a literate man and wrote well according to the flowery standards of his day.

But with the increasing vulgarization of American society and the democratization of the colleges that accompanied it, the old assumption became no longer tenable. Passable English could no longer be expected of the undergraduate, who tended more and more to spring from the tow-paths and the sticks with only the James A. Garfield tradition as preparation. The colleges then universally established courses in composition, which attracted those who had leanings toward journalism, the less idiotic kind of orators, and dilettante youths who found them a pleasant substitute for requirements in Greek, Hebrew, or the moral sciences. That is to say, they wholly failed of their object, for those registered for them could already write respectably, whereas the illiterate avoided them.

So, about the time when the nation spontaneously decided that only the college-bred could succeed in business, say about thirty-five years ago, the colleges all over the country suddenly realized that they were graduating an annual crop of A.B.'s who could not write a passable business letter, still less a literate report, review, or feature article. Harvard was, I believe, the first college to institute the obvious remedy for this defect, and within a few years every other college in the country followed its lead. A course in the writing of English was required of every student before he was certified for graduation. At first some institutions permitted the student to take that course at any time in his undergraduate career, but it became obvious that the faculty at large, which had to read theses and reports, might as well benefit by the increased literateness presumably conferred by the required course. Thereupon the requirement was universally set for the freshman year.

Such was the genesis of English A. It is variously doctored, variously disguised, and variously taught, but it is a recognized institution in the

EXPOSITION: THE ESSAY

colleges. From the one-building Baptist university in the piney-woods to the most impressive metropolitan rolling-mill it is a convention and
45 a commonplace. The three thousand bachelors of arts and science that are spawned in June from a Middle-Western university have approached their degrees by many avenues. Some have specialized in the history of art with minor groupings in Sanskrit and the philosophy of Spinoza. More have devoted themselves to the economics of banking, the theory of
50 salesmanship, and the psychology of success. More still have records that reflect the problematical frequency of ten-o'clock classes and the fraternity check-lists of snap courses. These last have done their work in such diverse fields as the appreciation of music, hotel management, radio announcing, the theory of home-beautification, personnel methods in the
55 movies, and the psychology of handbill-distribution. But whatever avenues they have taken, they lead back to a common plaza. They have all had English A.

This blanket-prescription, it must be considered, performs a double function for the State universities. They are wedded to the democratic
60 theory of education: all students that the high-schools of the State certify for graduation must be admitted on request, no matter how moronic or incompetent they may be. Obviously, even a university whose standards permit it to award the A.B. for courses in bee-culture and embroidery must devise some sort of screening process to sift out those who cannot be
65 educated at all. English A, though perhaps the most elementary course in the curriculum, is a handy tool for the purpose, and everywhere, at midyear or afterward, scores of freshmen troop home to begin a life dedicated to an even humbler culture than that conferred by the State university. Till they die they will cherish a vague resentment of the system
70 that denies a man four years of college on the ground that he cannot learn to put verbs in his sentences — sentences that he wouldn't have written if they hadn't forced him to. Meanwhile, those whom the screening process has spared plod onward till they have finished English A, and so have demonstrated that they belong in the college scene.

75 The private institutions, those which can limit their enrollment, never permit the hopeless prospects to register, and so do not need to make a guillotine of English A. Experience has taught them, however, that whatever else they may assume a freshman to possess, they cannot count on his being literate. Therefore they, too, cling to the required course, in
80 various ways modified and humanized, but at best appalling. So diverse are the courses prepared for the freshmen who come to them, that a growing dissatisfaction with the blanket-requirement is everywhere evident. The plight of the well-prepared student is receiving attention — and indeed no greater agony is readily imaginable than that of a man who
85 knows how to write decently and yet is forced to gear his mind down to the inanities of English A. At Harvard and several other Eastern institutions it has long been possible to "anticipate" English A by passing an advanced examination. This practice has recently spread to all the private institutions of the Atlantic seaboard and to their analogues on

THE FACTUAL ESSAY

go the Pacific Coast. Before long, at all institutions that admit freshmen by examination only, it will probably become the custom to excuse from the requirement everyone who makes an honor grade, A or B, in English.⁶

THE NEED OF INTEREST

Both of the essays which we have just quoted illustrate one important principle: By one means or another, the factual essay more than any other type must be made interesting. Most of us like to feel that we are learning of our own accord; when someone says, "Let me tell you," we draw back as if to resist instruction, especially if the telling is likely to be dull. This reaction may be foolish, but it is human, and the writer of the factual essay must be particularly sensitive to it. Even those who do not object to being taught prefer to learn as pleasantly and as easily as possible. They want their facts to be new or strange or startling, and they want them explained fully and clearly. Now most of the facts that the student deals with are of only average interest. He seldom makes a scientific discovery of great importance or constructs an epoch-making philosophy, and, consequently, if he is to startle the world at all he must do it by the way he handles everyday material. Even the average group of facts can be made interesting by two tools which every student can command: organization, which clearly outlines his design, and the selection of details which catch and hold the interest.

ORGANIZATION Necessarily, if one is to write a factual essay he must have a number of facts to work with, and these must first of all be sorted into groups, so that all those relating to one aspect of the subject are placed together. So much has already been said about organization in Chapter II, however, that here we need repeat only that the plan must fit the subject matter. There is no fool-proof method of organizing facts, and there is no "best" method. It so happens — and this is purely a matter of chance — that both Bernard DeVoto's "The Universal Requirement" and H. G. Wells's "Life in the Neolithic Age" follow the same *general* plan. Both writers present a background of facts (*DeVoto*: How the composition course developed; *Wells*: Where remains of Neolithic life are found), and then proceed to discussion. The minor parts of the two plans differ, however, for DeVoto gives the sources of English A in chronological order (lines 1-40), but Wells mentions deposits of Neolithic remains in the

⁶ *The American Mercury*, February, 1928.

EXPOSITION: THE ESSAY

order of decreasing importance (lines 14-50). In the latter part of "The Universal Requirement," DeVoto discusses English A in the light of its two purposes, but in "Life in the Neolithic Age," Wells describes that life as it is reflected in the remains of domestic animals, agricultural products, dress, tools and weapons, and musical instruments. That is, DeVoto organizes his facts according to source and purpose; Wells according to source and kinds. (See EXERCISES 55, 56.)

INTERPRETA- TION OF FACTS

Once the facts are sorted into groups they begin to take on meaning, and once the writer sees the relationship between his facts he can reach a generalization which sums up their meaning. Unless this generalization is clearly stated, however, facts mean nothing. H. G. Wells, for instance, found that there were many interesting remains of the Swiss pile dwellers' civilization. In their rubbish heaps were stone axes, dog bones, fox bones, ox bones, sheep bones, goat bones, earthen pots, flat slabs of bread, and so on. But the list did not take on real meaning until he prefaced it with the following generalization: "These lake-village people were considerably more advanced in methods and knowledge ... than the early Neolithic people..." (lines 51-54). Wells had to *interpret* his facts for the reader by giving an explanatory generalization, for, as was pointed out in Chapter I (page 10), the facts without the generalization are of little value.

SELECTION OF DETAILS

As was also pointed out in Chapter I (page 10), the generalization by itself means little unless at the same time the reader is given the facts which went to form it. It must, in other words, be elaborated. Thus Wells followed his conclusion that "the lake dwellers were considerably more advanced" with the details that led him to think so. Without elaboration all writing would consist merely of topic sentences which should have been developed into paragraphs.

The elaboration must, however, be done with a great deal of care. One danger in writing factual essays is the temptation to toss at the reader all the material from which the generalization was drawn. Too much detail is confusing. The writer must, rather, present only the best of his many facts, and do it so slowly that, as Wells puts it, the reader "can comfortably hold" them. Even though the reader is thus kept comfortable, he may still be bored unless details are chosen which will interest, startle, or antagonize him, or which are so widely known that, recognizing them, he will react pleasurably. Wells, for

example, was careful to use details of ancient life which could be compared with details of life in the twentieth century. From his essay we discover where Neolithic remains are found (lines 2-46); that Neolithic man ate fox meat, the taste of which, we are assured, we moderns would not like (lines 81-82); and that Neolithic man did not have things like yeast and chickens (lines 94 and 120-121). As we read the essay we are interested to observe just how Neolithic life differed from ours.

DeVoto, on the other hand, instead of comparing the unfamiliar to the familiar, chose to interest the reader by antagonizing. He is, in fact, almost impertinent. By saying that proficiency in writing was formerly supposed to come to well bred men (lines 10-12), he implies that those who are taking the composition course now are not well bred. He tells us that, instead of studying Latin, Greek, chemistry, and banking, the modern student takes courses in "hotel management, radio announcing... and the psychology of handbill distribution" (lines 53-55). Like Wells he uses concrete diction and concrete details, but unlike Wells he seems intent, almost too much so for the taste of some readers, upon being "striking."

If the reader is antagonized he may read on because he hopes to find something that will prove the author wrong or stupid or bigoted. If he is pleased he will read on because he finds someone else saying what he has always wanted to say, and saying it well. Skilful elaboration and interesting detail will almost surely hold the reader's attention. (See EXERCISE 57.)

*THE PLACE
OF OPINION*

In his search for interesting detail the writer of the factual essay must remember that for the most part he is dealing with facts and not with what he thinks of them. In "Life in the Neolithic Age," Wells states no opinion about the facts he presents. His conclusion, that from certain remains we judge what the life of Neolithic man was probably like (line 142), is not his opinion but a summary of fact. So in "The Universal Requirement," DeVoto's conclusion, that before long the better students will not have to take English A, is a logical deduction from fact.

The writer of the factual essay may, of course, imply an opinion, but he must not, if he is to keep the proper emphasis, let the opinion obscure the facts. He should not, in other words, make the facts seem mere proof of a contention (as is legitimate in the essay of opinion), but should rather make his opinion a secondary issue if, indeed, he

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states it at all. Opinion does enter into DeVoto's essay. As we read it we are gradually convinced by the choice of words and details that the author does not entirely approve of the freshman course or of those who take it. Expressions like "increased literateness" (line 38), "wedded to the democratic theory of education" (lines 59-60), and "a life dedicated to an even humbler culture than that conferred by the State university" (lines 68-69), show what DeVoto thinks of English A. His personal opinion shines through his exposition of fact.⁷ (See EXERCISE 58.)

But although DeVoto implies an opinion by the way he presents the facts, the facts themselves are the meat of the essay, and we have every right to believe ourselves informed as honestly as possible about *why* English A was found necessary, *how* it developed and spread throughout America, and *what* it is today. DeVoto, like every writer of factual essays, is under obligation to write, not what he *wishes* were true, but what *is* true. The student must give the real reason why he has come to Hogarth University, and the real facts about the fossils in St. Louis limestone or about George Washington's telling or not telling lies. The factual essay must stick to the truth and in it the emphasis must always be on facts rather than on opinions. (See EXERCISES 59-61.)

3. *The Essay of Opinion*

DEFINITION In the essay of opinion the emphasis is shifted from the facts to what the writer thinks about the facts. Here he can drive home his admiration for the method by which police in scout cars receive messages by radio, his dislike of the fashions in hats in 1820, or the reasons why he expects not to marry. Here he should present facts, but he must not let them be plentiful or striking enough to submerge opinion, for the writer is not dealing with what is outside himself, but with what he thinks of things outside himself. One reason why the writing of essays of opinion is both interesting and valuable is that by seeking to express his own ideas, and also by examining the facts which seem to support the ideas, one greatly clarifies his own thinking.

A later part of DeVoto's article on English A is primarily concerned with opinion; in it DeVoto criticizes and evaluates the course he has

⁷ See Chapter XI, Description, pages 338-340, for a further discussion of how to give a point of view by the choice of words.

explained earlier (see "The Universal Requirement," pages 175-177). The second part follows:

A DREARILY MECHANICAL PROCESS

The theory of instruction in English A is reasonably sound. The student writes a theme. The instructor reads it, calls attention to errors in grammar, rhetoric or taste, and writes pertinent criticism or advice on the back. The student then, using the manual as a guide, corrects the errors or, if the original is hopeless, rewrites the theme. It is a drearily mechanical system, but I do not see how it could be improved. The critic must not suppose that English A attempts, or can attempt, to develop writing ability or teach style. One could not hope to teach four thousand students to write. The standard of achievement is everywhere set as low as possible, but everywhere the English department is under fire for its widely impractical demands.

At the college that I have just quitted the minimum requirement may, perhaps a little sweepingly, be thus described: the student, at the end of a semester of eighteen weeks, must be able to write a theme without committing what are known as the "period fault" and the "comma fault." The "period fault" may be observed in the second sentence of a passage I have quoted from my poetic freshman: "Placed in harmony or rhythm, that having an emotional reaction on the reader." It is, in the language of the texts, "a pseudo-sentence, without subject or finite verb." The "comma fault" is defined in a learned potboiler as "presenting as a single sentence two or more grammatically complete sentences that are not connected by co-ordinating conjunctions or separated by semicolons." The same text (I collaborated in the production of it) illustrates the error with this sentence: "He had failed in his career, failed in love, failed in honor, accordingly, he determined to end his worse than useless existence."

One is to understand that the error here would not have been committed if the author had used a semicolon instead of a comma before "accordingly." One may think that these are arbitrary or emptily pedantic requirements, for only the hopelessly illiterate commit the first error, and the second is not an error at all outside the pages of a freshman manual. Still, to ask a student to learn how to avoid them in the course of four months is a moderate requirement. It nevertheless endangers the standing of the whole freshman class. Early in the course the wholly stupid are weeded out of all sections and herded together for spoon-feeding. Of those that remain, about five out of fifty will fail to master the two principles I have mentioned, and from five to twenty-five will slide by only because the instructor dares not let his flunk-list get too imposing.

The manual used for correction is a volume of pedagogical rules. A staggering number of such texts are on the market. I have examined about fifty, and have helped to write one. They are signal evidence of the ignorance of the college students to whose instruction they are addressed.

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The best of them are the work of intelligent men who have taken time off from collating Elizabethan texts to fund a new car or a summer abroad. The worst are the work of professors of education who have devised
45 a scientific method of eradicating the comma fault. Most of them are reactionary and unrealistic, taking no account of the living language and expending much effort on fine-spun pedagogical abstractions that have no bearing on the actual writing of English. When my collaborators and I prepared to issue to the world a manual that sanctioned the split infinitive, admitted *so* to standing as a "co-ordinating conjunction," looked
50 untroubled upon the use of *which* as an adjective, declared that some period faults and comma faults were unobjectionable, and admitted that the formal rules of grammar need not always dictate the management of verbs, pronouns, and participles, we felt that we were exposing ourselves to the
55 ridicule of the whole profession.

It is, however, only fair to say that the conservatism of the text-books is not wholly due to professional mulishness. Rather, it proceeds from a hard-boiled experience in teaching college students. The questions of taste that govern the use of *ain't* or of the split infinitive are altogether
60 too mysterious for the freshman. He will only feel himself betrayed and abandoned if asked to consider them. You cannot tell him that *ain't* is sometimes an agreeable and effective way out of a dilemma, but sometimes an atrocity. However you phrase the proposition, it will reach his consciousness and remain there as a blanket permission to use *ain't*, in all
65 circumstances whatever. From that day on he will write, "Michigan ain't likely to win the Big Ten championship, for their team ain't what it was last year, and I ain't convinced they ever will be again." And when the instructor protests, he will triumphantly point out the authorization in the text. No, you tell the freshman that *ain't* is never permissible,
70 in any sentence whatsoever. Then you repeat the interdiction three times a week throughout the semester, flunking every theme in which he uses the word. Perhaps after eighteen weeks, you will have suggested to half the class that the use of *ain't* is sometimes inadvisable.

Themes and text, then, are the material of class-room work. The
75 instructor uses both as the basis of his lectures. He reads from the last week's themes, carefully adjusting his sarcasm to the limited intelligence of the class. He points out merits and mistakes. He discusses the assigned pages of the text. He labors to give the dreary routine some interest, some faint stirrings of life. If he is inexperienced and hopeful, he lugs in
80 quantities of good writing — accepted classics, contemporary novels, the brighter weeklies and reviews — reads them to the class, and implores them to learn from the example. If he is old at the game, he sticks to the matter at hand, the work done by his own students, and doggedly hammers away at its immense inertia.

85 His sympathy goes out to the six or seven alert and intelligent students in every section, for he knows that he is desperately boring them. But he must ignore them who do not need his efforts, and address the inert mass. They sit patiently before him, dazed, bewildered, uncomprehending.

THE ESSAY OF OPINION

They honestly desire to learn, but they resist instruction. Nothing matters
90 much, he decides: they are impermeable. So year by year he abandons
more of his forensics and vaudeville, and with them all that is positive in
his teaching. He instructs entirely by fiat and negation. Don't say "we
was." Don't say "kiddie, girlic, alrightie." Don't say "a dull thud was
heard." Don't use an adjective when an adverb is called for. Don't
95 get your pronouns crossed. Don't write on both sides of the paper.
Don't forget to write your name on your theme.

If he abandons this nauseating method he may save his own sanity, but
a fog will settle over the dim minds from Homeburg High, and they will
end the course no better equipped than they began it. So long as he
100 sticks to it he may justify himself by the reflection that he is doing some-
thing to keep the college literate, to raise the standard of business corre-
spondence, and to give his students some return for the trust they have
confided to him. Slowly, as the semester goes on, the themes improve.
Comma faults thin down to an average of two a theme. Sentences that
105 would not disgrace a country correspondent begin to emerge here and
there. A few of the likelier students anticipate the pages of the manual
that deal with diction. By the end of the course, the average student will
be writing as well as he was supposed to write when he was a sophomore
in high school.

The criticism of English A which was merely implied in the first section
of DeVoto's essay is emphatically stated in this one. We know that,
in spite of the students, and in spite of the method of instruction, all
of which make the course dreary for the exceptional student, DeVoto
thinks English A "reasonably sound."

Bernard DeVoto was a teacher. William Saunders, a student, ex-
amined the same course from another point of view. This is his opin-
ion of it:

IT DON'T TEACH YOU NOTHING

I have felt called upon frequently, during this last winter, to defend
the Freshman course in English against the attacks of a certain freshman
whose key words seem to be, "What good is it? It don't teach you
nothing!" (Or perhaps he uses "learn.") One day, however, I asked
5 myself, "But why should I defend the course, unless to exercise my argu-
mentative powers?" Was there anything about it that I cared for? Was
it interesting, or even bearable, to me when I was a freshman? The
answer was — but let me explain.

One of its more painful features was the constant duty of analyzing
10 and outlining a group of essays called *Contemporary Thought*. As I re-
member them, the essays were rather good — some even interesting — but
I did not believe then, and I am not convinced yet that all were written
according to outline. Consequently my unordered mind revolted at the

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idea of reading into them what was not there — at the idea of calling
15 tabulated topic sentences and the accompanying subheads which I made
up an outline. My resentment grew when, rapidly acquiescing and
pretending an understanding which I did not possess, I had to revise the
outlines under the personal tutelage of the instructor.

Then there was the novel, *The Good Companions*, an enormous thing of
20 some six hundred pages. As I remember, the author, J. B. Priestley,
described it as something one could get one's teeth into. He referred, of
course, to its length. As for me, I found it encumbering my teeth long
after my appetite had waned. The worst of it was that as dull as I thought
the book with its meager plot, its pale characters, and its unutterable
25 length, I hadn't the courage of my convictions. Using Professor Taft's
introduction as a guide, I wrote a nauseatingly saccharine report.

I am told that the *Representative Plays of John Galsworthy* were intended
to show his growth from 1906, when his first play, "The Silver Box," was
produced to the production of "Loyalties" in 1923. Until then I had
30 read no Galsworthy at all, having classed him, with Dickens, Shakespeare,
and Eugene O'Neill, as someone one ought to read. With any previous
experience with his work I might have been able to follow his growth. As
it was, I had neither that nor any appreciable acquaintance with the plays
as literary forms. The more I read the more I was convinced that Gals-
35 worthy's name could easily be placed with Dickens's. I found the prob-
lems in the plays entirely lacking in interest, yet they depressed me.
Social inequality, strikes, the court system, were all things remote from me.
In spite of this, even the less problematic "Pigeon" was sufficient to fill me
with uncertainty and a sense of futility. My strongest feeling when I was
40 done with *Representative Plays* was a feeling of relief — a heavy load lifted
and a duty done.

Thus was my freshman year in English a year passed in trial and tribula-
tion. The course designed to cover composition, poetry, the essay, the
drama, and the novel gave me a full year of stagnation in ability to write
45 and in ability to appreciate. My composition that year, I can see now,
was no better than my high school work, despite the extensive work in
outlining *Contemporary Thought*. My taste for poetry, unfortunately weak
at any time, was almost done violence by my short experience with the
contemporary poets, and had I not already convinced myself of the es-
50 sential goodness and necessity of the novel, I probably should have
abandoned English and English literature as an extremely bad job. But
I regret most the fact that *Representative Plays* prejudiced me against
Galsworthy and kept me prejudiced for two years. It is not that I dislike
to reveal my ignorance and inexperience — I've long since got over that —
55 but I have been doing both Mr. Galsworthy and myself an injustice by
misjudging his work, and have cheated myself of much pleasure.

Others before me have found that "distance lends enchantment," or,
as someone else has said, "The cows in Kerry have long horns." When
next I hear freshman English mentioned, I shall say, in the words of my
60 discriminating friend, "What good is it? It don't teach you nothing!"

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DeVoto concludes that the course has some value; Saunders, that it has none, or practically none. Each has explained his point of view by what seems from his experiences to be true. He has, in other words, filtered his facts through his opinions. (See EXERCISE 62.)

ORGANIZATION The essay of opinion presents several problems peculiar to itself. The first of these concerns organization. There are fewer general methods of organizing the essay of opinion than the essay of fact. Facts are fairly easy to grasp, but opinions are intangible and much less easy to understand. Experience has shown writers that a rather conventional plan is best for their purpose: (1) The opinion is usually stated or implied near the beginning of the essay; (2) it is justified by the facts or reasons on which the judgment was formed; and (3) the opinion expressed or implied in the beginning of the essay is usually emphatically restated in the conclusion.

This plan DeVoto followed. The opening sentence, "The theory of instruction in English A is reasonably sound," expresses his opinion. The body of the essay presents the facts on which he bases his judgment: the requirements, the texts, the method of teaching. The conclusion, instead of repeating the phrase, "the theory of instruction is reasonably sound," emphasizes DeVoto's contention by stating it in a different way: "By the end of the course the student will be writing as well as he was supposed to write when he was a sophomore in high school."

Saunders, in "It Don't Teach You Nothing," follows a modification of this same plan. He first implies, by his questions (lines 6-7), that his judgment is unfavorable. He then examines, one by one, the parts of the course (the facts), and expresses his opinion about each as he deals with it. In skeleton form, his essay consists of:

- I. *Opinion:* Was there anything about it that I cared for? (lines 6-7)
- II. *Fact:* One of its... features was the constant duty of analyzing and outlining a group of essays.... (lines 9-10)
Opinion: The outlining was "painful." (line 9)
- III. *Fact:* Then there was the novel.... (line 19)
Opinion:... as dull as I thought the book... I hadn't the courage of my convictions. (lines 23-25)
- IV. *Fact:* I am told that the *Representative Plays of John Galsworthy* were intended to show his growth.... (lines 27-29)
Opinion: My strongest feeling when I was done... was a feeling of relief.... (lines 39-41)

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V. *Opinion*: Thus was my freshman year in English a year passed in trial and tribulation. (lines 42-56)

VI. *Opinion*: "It Don't Teach You Nothing!" (lines 58-60)

As a conclusion he draws together his judgments, and from them expresses his criticism openly instead of by implication as he did in the introduction.

The opening sentence of an essay of opinion does not have to contain a statement of opinion, nor does the opening paragraph. But somewhere near the beginning the writer should give his essay direction by implying, at least, as does Saunders, what his opinion is to be. He should do so to prevent the question, "What does the author think about these facts?" Once the author's point of view is indicated the reader may give his undivided attention to grasping the reasons for it. The facts and the reasons in the body of the essay will then, in the light of the author's opinions, take on meaning and continuity. (See EXERCISE 63.)

ELABORATION AND EXAMPLE The second special problem concerns the selection of details with which to elaborate the author's contention. The reader must not only be kept comfortable and interested; he must also be convinced. The writer can accomplish this purpose only by giving enough of the significant facts which have led him to his opinion to justify that opinion. It is DeVoto's belief, for example, that the conservative tone of textbooks is not due entirely to teachers, and to prove his point he discusses the fact that the word "ain't," which has one permissible use, must still be forbidden in themes because some students cannot discriminate between the good use and the bad (lines 58-73). Again, he says that English A is boring to the "six or seven alert and intelligent students in every section," and gives as proof a list of "don't's" which the good student learned in the third grade and which cannot possibly interest him in college (lines 92-96). Saunders, too, uses concrete detail to explain and elaborate his contention that Freshman English "don't teach you nothing"; he gives as facts to uphold his contention the main requirements of the course he took, and explains why they were of no use to him. He tells that he was made to outline essays, and that he found this process painful and artificial; that he had to read a book of plays, and that he found them very poor stuff. Both writers have realized, as must the author of any factual essay, that their ideas appear tenable only if elaborated, and both have

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selected their facts and have explained them in detail with this idea in mind. (See EXERCISE 64.)

INTELLEC- TUAL HON- ESTY

A third special problem in writing essays of opinion concerns honesty. The writer must not omit any facts if the omission will falsify the picture of his subject, nor must he add anything which is untrue. For Bernard DeVoto to speak of English A as altogether unsatisfactory, and to suppress the facts which show that the course does accomplish some good, would be to give a false impression. DeVoto is, of course, justified in stressing the unpleasant phases and in subordinating the others, but he is justified only if, after sincere deliberation, he is convinced that the unpleasant facts are the more important. The writer must form his point of view from the available facts, and he must be honest with the reader by disclosing the pertinent ones.

The pictures often given of George Washington are perhaps the prize examples of what is done by adding or leaving out facts. The "cherry tree" school of writers has made him superhuman, and the "debunking" school has made him a wine bibber and a slave beater. The intelligent reader soon concludes that neither portrait is correct, and the one-sidedness makes him feel that the biographer is either ignorant or prejudiced. Washington's wine drinking may legitimately be minimized, but if it, or if the fact that he owned slaves while he fought for freedom and equality, is left out of the picture, the writer is dishonest. An opinion is legitimate only if it accords with the facts, and the upholder of an opinion is honest with his reader only if he presents all the essential facts.

INDEPENDENT THINKING

One more thing: The opinion expressed should be the author's own. It should be what he actually thinks and not what he supposes someone wants him to think. He may, if he likes, agree with the majority, but he should do so only because the facts lead him to that conclusion, not merely because it is easier to agree than to disagree. He should not, for instance, decide that the freshman course is valuable merely because his instructor says so, or even because most instructors and all textbooks say so, unless he can, from all the facts which he knows, arrive honestly at the same decision.

If he does not agree with the majority, so much the better. Originality interests and excites the curious mind, and a new opinion, or at least an uncommon one, has more appeal than an old one dressed up.

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But whether his opinion is conventional or unconventional, it should be his own and it should be logical. He should not agree merely to be affable or disagree merely to be different; whatever his opinion, he should arrive at it independently. (See EXERCISES 65-67.)

4. *The Personal Essay*

DEFINITION The essay of fact is concerned with external matters; the essay of opinion is concerned with conclusions drawn from these externals. But the personal essay is concerned almost entirely with the writer himself, with the workings of his mind and emotions. He is intent upon explaining what he does and how he does it, what he thinks and why, or what in his personality or character causes him to do or think as he does. Because he explains himself, his likes and dislikes, his mental and physical peculiarities, his conformities and eccentricities, his subject matter is almost unlimited, as a glance over the tables of contents of three anthologies,⁸ chosen at random, shows. Some of the essays deal with comments upon things and people: "A Kitten" by Agnes Repplier, "Cows" by Arthur McDowell, and "The People Next Door" by Frank Moore Colby. Others concern personal confessions and habits, dislikes and preferences: "On Unanswering Letters" by Christopher Morley, "The Joy of Being an Invalid" by Thomas L. Masson, "On Certain Things to Eat" by Karle Wilson Baker, "In Defense of Patent Medicines" by Robert Lynn, and "Farewell to America" by Henry W. Nevinson. All are written around personal experiences, and all, with a strong flavor of individuality, tell how the authors react to these experiences.

A personal essay not mentioned in the list just given is "A Fledgling" by Simeon Strunsky. It does most of the things a personal essay should do:

A FLEDGLING

A sophomore's soul is not the simple thing that most people imagine. I am thinking now of my nephew Philip and of our last meeting. This time he was more than usually welcome. I was lonely. The family had just left town for the summer and the house was fearfully empty. I sat 5 there, smoking a cigarette amid the first traces of domestic uncleanness,

⁸ The essays here mentioned are to be found in at least one of the following anthologies: *Essays Old and New*, edited by Essie Chamberlain, New York: Harcourt Brace and Company, 1926; *Essays by Present Day Writers*, edited by Raymond Woodbury Pence, New York: The Macmillan Company, 1926; *Modern Familiar Essays*, edited by William M. Tanner, Boston: Little Brown and Company, 1927.

when I heard him on the stairs. The dear boy had not changed. Dropping his heavy suitcase anyways, he seized my hand within his own huge paw and squeezed it till the tears came to my eyes. His voice was a young roar. He threw his hat upon the table, thereby scattering a large
 10 number of papers about the room, and then sat down upon my own hat, which was lying on the armchair, on top of several July magazines. I had put my hat down on the chair instead of hanging it up, as I should have done, because the family was away and I was alone in the house.

Might he smoke? He was busy with his bull-dog pipe and my tobacco
 15 jar before I could say yes. He explained that he was sorry, but he found he could neither read, write, nor think nowadays without his pipe. He admitted that he was the slave of a noxious habit, but it was too late, and he might as well get all the solace he could out of a pretty bad situation. But, as I look at Philip, I cannot help feeling that his fine color and the
 20 sparkle in his blue eyes and his full count of nineteen years make the situation far less desperate than he portrays it. Philip is not a handsome lad, but he will be a year from now. At present he is mostly hands and feet, and his face shows a marked nasal development. Before Philip has completed his junior year, the rest of his features will have reasserted
 25 themselves, and the harmony of lineament which was his when he was an infant, as his mother never tires of regretfully recalling, will be restored. Until that time Philip must be content to carry the suggestion of an attractive and eager young bird of prey.

Philip lights pipe after pipe as he dilates on his experiences since last
 30 I saw him. The moralising instinct is very weak in me. I cannot find it in my heart to censure Philip's constant mouthing of the pipe. I, too, smoke, and I am not foolish enough to risk my standing with Philip by preaching where I do not practise. Besides, I observe that the boy does not inhale, that his pipe goes out frequently, and that his consumption
 35 of matches is much greater than his consumption of tobacco. So I say nothing in reproof of his pipe.

But it is different with his language. Philip, I observe regretfully, is profane. I am not mealy-mouthed myself. There are moments of high emotional tension when silence is the worst form of blasphemy.
 40 But Philip is profane without discrimination. His supply of unobjectionable adjectives would be insufficient to meet the needs of the ordinary kindergarten conversation. He uses the same swift epithet to describe certain food at his eating-house, his professors of French and of Mathematics, the spirit of the incoming freshman class, and the outlook for
 45 "snap" courses during the coming year.

It is not my moral but my aesthetic sense that takes offence, so I ask Philip whether it is the intensity of his feelings that makes it impossible for him to discuss his work without continual reference to the process of perdition and the realm of lost souls; or whether it is habit. No sooner
 50 have I put my question than I am sorry. There is nothing the young soul is so afraid of as of satire. It can understand being petted and it can understand being whipped; but the sting behind the smile, the lash

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beneath the caress, throws the young soul into helpless panic. It feels itself baited and knows not whither it may flee. I have always thought
55 that the worst type of bully is the teacher in school or in college who indulges a pretty talent for satire at the expense of his pupils. It is a cowardly and a demoralizing practice. It means not only hitting one who is powerless to retort, it means confusing the sense of truth in the adolescent mind. Here is someone quite grown up who smiles and means
60 to hurt you, who says good and means bad, who says yes and means no. The young soul stares at you and sees the standards of the universe in chaos about itself.

And I feel all the more guilty in Philip's case because I know that the lad speaks only a mechanical lingo which goes with his bull-dog pipe and
65 the aggressive shade of his neckwear and his socks. The very pain and alarm my question raises in him shows well enough that his soul has kept young and clear amid his world of "muckers" and "grinds" and "cads" and "rotten sneaks," and all the men and things and conditions he is in the habit of depicting in the various stages of damnation. "Now you're
70 making fun of me," says Philip. "We fellows don't know how to pick out words that sound nice, but mean a — I beg your pardon — a good deal more than they say. Anyhow, I suppose, if I try from now on till doomsday I shall never be able to speak like you."

Bless his young sophomore's soul! With that last sentence Philip has
75 seized me hip and thigh and hurled me into an emotional whirlpool, where chills and thrills rapidly succeed each other. Because I am fifteen years older than Philip the boy invests me with a halo and bathes me in adoration. I am fifteen years older than he, I am bald, obscure, and far from prosperous, and there is unmistakably nothing about me to
80 dazzle the youthful imagination. Yet the facts are as I have stated them. Philip likes to be with me, copies me without apparently trying to, and has chosen my profession — so he has often told me — for his own. I am pretty sure that he has made up his mind when he is as old as I am to smoke the same brand of mediocre tobacco which I have adopted for
85 practical reasons. I am sometimes tempted to think that Philip, at my age, intends to be as bald as I am.

Hence the alternate thrills and chills. I am by nature restless under worship. The sense of my own inconsequence grows positively painful in the face of Philip's outspoken veneration. There are people to whom
90 such tribute is as incense and honey. But I am not one of them. I have tried to be and have failed. I have argued with myself that, after all, it is the outsider who is the best judge; that we are most often severest upon ourselves; that if Philip finds certain high qualities in me, perhaps there is in me something exceptional. I even go so far as to draw up a little
95 catalogue of my acts and achievements. I can recall men who have said much sillier things than I have ever said, and published much worse stuff than I have ever written. I repeat to myself the rather striking epigram I made at Smith's house last week, and I go back to the old gentleman from Andover who two years ago told me that there was

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100 something about me that reminded him of Oliver Wendell Holmes. By dint of much trying I work myself up into something of a glow; but it is artificial, cerebral, incubated. The exaltation is momentary, the cold chill of fact overtakes me. There is no use in deceiving one's self. Philip is mistaken. I am not worthy.

105 But that day Philip rallied nobly to the situation. My little remark on strong language had hurt him, but he saw also that I was sorry to have hurt him, and he was sorry for me in turn. "I don't in the least mind your telling me what you think about the way we fellows talk," he said. "That's the advantage of having a man for one's friend, he is not afraid
110 of telling you the truth even if it hurts. And then, if you wish to, you can fight back. You can't do that with a woman."

"Have you found that out for yourself!" I asked him.

He looked at me to see if again I was resorting to irony. But this time he found me sincere.

115 "Women!" Philip sniffed. "I have found it doesn't pay to talk seriously to a woman. There is really only one way of getting on with them, and that's jollyng them. And the thicker you lay it on, the better." He put away his pipe and proffered me a cigarette. "I like to change off now and then. I have these made for me in a little Russian shop I
120 discovered some time ago. They draw better than any cigarette I have ever smoked. Of course, there are women who are serious and all that. There are a lot in the postgraduate department and some in the optional literature courses. But you ought to see them! And such grinds. None of us fellows stands a ghost of a chance with them. They take notes all
125 the time and read all the references and learn them by heart. You can't jolly *them*. They wouldn't know a joke if you led them up to one and told them what it meant. I think co-education is all played out, don't you? Home is the only place for women, anyhow. Do you like your cigarette?"

The Patient Observer, it may possibly have been gathered before this,
130 is somewhat of a sentimentalist. He liked his cigarette very well, but through the blue haze he looked at Philip and could not help thinking of the time — only two short years ago — when he, the Patient Observer, with his own eyes saw Philip borrow a dollar from his mother before setting out for an ice-cream parlour in the company of two girl cousins.
135 The Patient Observer has changed little in the last two years; his hair may be a little thinner and his knowledge of doctors' bills a little more complete. But in Philip of today he found it hard to recognize the Philip of two years ago. And the marvels of the law of growth which he thus saw exemplified moved the Patient Observer to throw open the
140 gates of pent-up eloquence. He lit his pipe and began to discourse to Philip on the world, on life, and on a few things besides.

And when it was time for both of us to go to bed, Philip stood up and said, "I wish I came every day. You don't know what a bore it is, listening to that drool the 'profs' hand you out up there." His fervent young
145 spirit would not be silent until, with one magnificent gesture, he had swept the tobacco jar to the floor and shattered two electric lamps. Then

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he went to his room and left me wondering at the vast mysteries that underlie the rough surface of the sophomore's soul.⁹

Although the title suggests, and the first sentence implies, that the essay is to be about "my nephew Philip," we get comparatively little about him. The focus is upon *what Strunsky thinks of Philip and of youth in general*.

Another essay, this one by a student, Daniel Johnston, is ostensibly about the author's companion on a canoe trip, yet the companion is even more inconspicuous than Strunsky's Philip:

JUST ONE COMPANION

As you begin a canoe trip — say, through the Wisconsin woods — you have a feeling that you are going on a voyage of discovery. You know that there will be many beautiful scenes to enjoy, and you feel generous in permitting someone to enjoy them with you. You know that you will have
5 many hardships, and you feel secure in knowing that someone will be there to carry the bag of grub and the heavy end of the canoe. The need of a companion — not two, or three, but one — is selfish, but it is a need.

When you are floating down a narrow, swift, winding stream, with your mind only half occupied in guiding the canoe, you realize what
10 solitude is. The sun may be out, the birds flying above you, a gentle wind blowing across the fields on either side of the stream. But there is silence, and loneliness. You turn a curve and see ahead the water running through a stretch of deep forest. There the sunlight barely sifts through the tops of the trees. With all the beauty of the scene, with all
15 the joy of exploration, you are gradually impressed by one thing — silence, a silence that seems to smother you, so still that it hurts your ears and crowds your lungs. It awes you, forces you to ponder over unexplainable things. Suddenly, ahead, you see a deer, standing on the edge of the stream. Its quick vanishing startles you, and your loneliness increases
20 to a feeling of desolation. A lump is in your throat. Then you hear a movement in the bow of the canoe, and you glance forward. You meet the eyes of your companion and, without a word being spoken, each of you realizes what the other is thinking. You smile understandingly. That is all.

25 Or, dark thunderclouds are overhead. You eagerly search the banks for some place to land and put up the tent. There is no available bank, and you know you are in for a soaking. You hastily cover your baggage, throw a rubber blanket over your shoulders, and trust to luck. Then it commences to rain in torrents. Rain gets down your neck, into your
30 boot tops. You become wet and miserable. You mechanically guide the canoe and wonder why you were fool enough to come on such a trip. Then you look toward the bow. There is your companion, as wet, as

⁹ *The Patient Observer*, New York: Dodd Mead and Company, Inc., 1911.

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cold, as disgusted with life as you are. A glow of satisfaction creeps over you when you realize that you are not the only miserable one.

- 35 Again, you have landed on the beach of a large lake, your day's travel is over, your supper dishes are washed. Soon the stars begin to come out, and it is not long before the sky is filled with thousands of them, so large and so close that you think of climbing a tree and reaching for them. Again there is that queer silence, broken only by the crackle of the fire.
- 40 A mist begins to rise in the north, looking like a bank of clouds, faintly white against the dark blue sky. Gradually little shafts of colored lights shoot from the mist. The shafts move from side to side, and gradually lengthen until they reach directly above you. They are no longer little. They are many colored, delicately tinted, beams from powerful search-
- 45 lights, operated from some super-dreadnaught, always moving, always changing color. You feel as though you must say something, and you break the silence by speaking to your companion in a low voice. He replies in the same tone, and you continue the conversation far into the night, revelling in the sense of companionship found in that vast, strange, silent wilderness.

- 50 At last you are ready to turn in. As you crawl under the blankets, you direct one last look at the awesome lights overhead, and again experience that lonely feeling. You reach toward your companion, just to assure yourself that you actually have company, and you come into contact
- 55 with him, reaching toward you. You hastily draw back your arm and are slightly ashamed, and yet you are comforted by knowing that someone else feels as you do. You are thankful, too, as you close your eyes, that only one person has seen your display of emotion. *He* will tactfully ignore it in the morning. *They* might not.

How much do we find out about the companion? Nothing. The entire essay is about the author's feeling of loneliness while floating down a river, traveling in a storm, camping at night. In displaying these reactions Johnston has displayed himself. (See EXERCISE 68.)

SELF-
REVELATION Self-revelation has always been one of the distinguishing characteristics of the informal essay.¹⁰ For the most part the writer's individuality is expressed through what he chooses to write about and what he says about it. From this point of view, the essay is written to tell "what *I* think, what *I* eat, what *I* dislike." Simeon Strunsky, as we have said, wrote presumably about his nephew, but it is Strunsky's loneliness, Strunsky's dislike of promiscuous profanity, Strunsky's sentimentality, that are

¹⁰ It is, of course, a truism that all writing should bear the mark of the individual. In the factual essay or in the essay of opinion the emphasis is upon what the writer has discovered outside himself. In the informal essay the emphasis is upon what the writer has discovered inside himself; being subjective, it will express an individual to a greater degree than the essay of fact or opinion.

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stressed. Daniel Johnston wrote about taking a canoe trip with a companion, but it is Johnston's thoughts, Johnston's feeling of awe, and Johnston's relief which are emphasized. Both writers are interested in revealing themselves, and both expect the reader to be interested in them as individuals.

INTIMACY Both Strunsky and Johnston, in fact, treat the reader as an intimate friend. They seem to be revealing secrets which they would not reveal to merely casual acquaintances, and they make the reader feel that the barrier has been momentarily let down, that he is looking directly into their minds. In this fact lies one of the greatest charms of the personal essay. Strunsky mentions the "first traces of domestic uncleanness" (line 5), his reasons for smoking a mediocre tobacco (lines 84-85), his attempts to find himself worthy of Philip's admiration (lines 90-103), and his contempt for satirical teachers (lines 54-62). Johnston gives us his reactions to the northern scenery (lines 8-20) and to the Aurora Borealis (lines 40-50), and his feeling as he goes to bed (lines 51-59). It is the skilful handling of small details — glimpses of private life, personal idiosyncrasies, financial difficulties — that makes the personal essay a familiar, informal conversation. (See EXERCISE 69.)

ALOOFNESS Yet the writer of the personal essay must make a compact with himself. He must agree not to be scandalized or excessively delighted at what he finds within him. Aloofness is the touch which determines the true familiar essayist: he must maintain the attitude of a bystander, interested in what he has found, showing the reader what he has discovered very much as he might show a friend an arrowhead he had just picked up in a newly plowed field. He may actually be horrified to find what Strunsky found, that there is no real greatness in him. He may be pleased to discover that, after all, his parents are not so dull as he had thought. But if he is shocked at his own reactions, he must not show it. He must say with restraint, "Very bad of me — isn't it?" or "Very nice of me — isn't it? Don't you think so?" Otherwise he will either become sentimental, or find himself writing a serious essay of opinion.

HUMOR If he can speak with aloofness and in addition display a humorous pity or contempt or pleasure, so much the better. Delicate humor is always appropriate in the personal essay, but slapstick humor, because it lacks restraint, is always out of place in it. A subtle smile, the delight which arises from a quick thrust

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at the reader's folly or at his own, is but one more sign of the author's aloofness. If he can smile at his own sentimentality, as Strunsky quite definitely does but as Johnston does not quite do, he has reached his goal, for he can see his own inner reactions at the same time that he anticipates his reader's attitude toward them. With the reader he can smile as if he were a total stranger to himself. (See EXERCISE 70.)

ORGANIZATION

Because the personal essay is informal, because it resembles a chat between old friends more nearly than a lecture, its organization is considerably less rigid than that of other essays, and it may include material and details that, at first glance, seem to have no direct relation to the announced subject. Both the essays quoted in this section follow a roughly chronological development. Johnston, however, deviates from his subject, which, the title announces, is his companion; he describes at length the scenery and the Aurora Borealis. If we were to hold him strictly to the rules of organization set forth in Chapter II we should make him rewrite his essay, neatly reducing the length of the descriptive passages, or perhaps even omitting them entirely. We should probably insist that Strunsky leave out all references to the kind of tobacco he smoked, to his own use of profanity, to teachers with a talent for satire, and to his own lack of nobility. But, as has been pointed out, such details are distinguishing marks of the personal essay; they show individuality.

MOOD

On the other hand, it is not true that any and all details may be thrown into an informal essay. Only those details which help portray or exemplify the author's mood are relevant. Christopher Morley recognized the importance of this truth when he defined the personal essay as "a mood rather than a form." What mood the author chooses to adopt is his own affair. It may be quiet, gentlemanly, and satirical, like that of most of Addison; didactic, like Dr. Samuel Johnson; deftly ironical, like Swift; whimsical, like A. A. Milne; or satirically sympathetic, like Strunsky. Whichever mood the writer chooses, only those details must be used which help to maintain it. Johnston's mood of loneliness and sentimental self-revelation would have been broken by a description of a practical joke, and Strunsky's amused detachment would not have held through a tirade against smoking. (See EXERCISE 71.)

STYLE

The style of the personal essay is as individual and informal as the organization. The author writes cor-

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rectly, of course, and as clearly and effectively as he can, but by various devices he aims to show the reader that he is off guard, that he is now writing more or less as he would talk. He tries to put the reader at ease, to make him remember that neither is at a full dress party but at a quiet *tête-à-tête* before a log fire. Often he slips in such phrases as "Well, to return to my subject" or "I seem to have wandered," although if he is a skilful essayist he has not wandered at all, and certainly not from the mood in which he began to write. He uses contractions and familiar everyday terms like "isn't," "shan't," "turn in," and "petting." He tucks in phrases which actually have nothing to do with the matter at hand, like Strunsky's phrase "as I should have done" (page 189, line 12); and, although this practice is frowned upon in more formal types of writing, he may even address the reader directly, as does Johnston throughout his essay.

Always he tries to make his style individual, and always he tries to use the exact word in the exact phrase. Even the casual student of the essay, one who has read but little, can tell the difference between the style of Addison's essays and Goldsmith's, of Lamb's and Hazlitt's, of Strunsky's and Johnston's. The style in each is the writer's own, individual, distinctive. To obtain this effect of pleasant and personal informality the author will probably have to work harder than he supposes. He must search for exactly the right adjective or contraction or slang term. Instead of saying an "adolescent's soul" or a "young man's soul," he may have to revise until he strikes Strunsky's happy phrase, a "sophomore's soul," (line 1). He will have to polish his sentences until every word is in its proper place. He may even read sentences aloud to see that they have the right rhythm. He will not be satisfied with "regretfully I observe that Philip is profane" or "Philip is profane, I observe regretfully." He will work until he gets, as did Strunsky, "Philip, I observe regretfully, is profane." "The art that conceals all effort" is difficult to achieve, but it must be attained, for ease is one of the main characteristics of the personal essay. (See EXERCISES 72, 73.)

EXERCISES

I. THE FACTUAL ESSAY

55. *Other Factual Essays*

Reread "Why the Sky Looks Blue" by Sir James Jeans (page 4) before attempting to answer the following questions. If the class is using a book of

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readings, one or more essays selected by the instructor may be substituted for the one mentioned in the previous sentence. Write the answers to Exercises 56-61, inclusive.

56. *Organization* (pages 177-178)

- A. What is the general method of organization in "Why the Sky Looks Blue"?
- B. On page 177 we said that the general method of organization used by DeVoto was, I. General Background; II. Discussion. It is, in other words, a variation of the chronological plan. What, however, is the method employed in lines 27-40 of "The Universal Requirement"? The general method in lines 58-92? The internal method in lines 58-74? 75-92?
- C. In "Life in the Neolithic Age" by H. G. Wells, what is the general method employed in lines 59-141? The internal method in lines 59-87? 88-108?

57. *Interpretation, Elaboration, and Choice of Detail* (pages 178-179)

- A. Answer the following questions briefly:
1. How does Sir James Jeans interpret the fact that "we stand on an ordinary seaside pier, and watch the waves rolling in and striking against the iron columns of the pier" (lines 1-2)?
 2. That "the waves of the sea represent sunlight" (line 17)?
 3. That "the different constituents of sunlight are treated in different ways as they struggle through the earth's atmosphere" (lines 29-30)?
- B. How does Bernard DeVoto, in "The Universal Requirement," explain the following generalizations?
1. "Colleges were founded to train parsons and to educate gentlemen" (lines 2-3).
 2. "Passable English could no longer be expected of the undergraduate" (lines 18-19).
 3. English A "is variously doctored, variously disguised, and variously taught, but it is a recognized institution in the colleges" (lines 41-43).
 4. "This blanket prescription... performs a double function for the State Universities" (lines 58-59).
- C. How does H. G. Wells, in "Life in the Neolithic Age," explain and elaborate the following statements?
1. "These Neolithic Swiss pile dwellings did not shelter the largest communities in those days" (lines 31-32).
 2. "These lake-village people were considerably more advanced... than the early Neolithic people" (lines 51-53).
 3. "Of their agricultural methods we know very little" (line 88).

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D. What generalization did Sir James Jeans use to motivate each of these groups of details?

1. "Large waves pay very little attention to the columns — they divide right and left and re-unite after passing each column, much as a regiment of soldiers would if a tree stood in their road; it is almost as though the column had not been there. But the short waves and ripples find the columns of the pier a much more formidable obstacle. When the short waves impinge on the columns, they are reflected back and spread new ripples in all directions" (lines 2-9).
2. "We know that sunlight is a blend of many colors — as we can prove for ourselves by passing it through a prism, or even through a jug of water, or as nature demonstrates to us when she passes it through the raindrops of a summer shower and produces a rainbow. We also know that light consists of waves, and that the different colors of light are produced by waves of different lengths, red light by long waves and blue light by short waves" (lines 17-23).

58. *The Place of Opinion* (pages 179-180)

- A. Can you find any details, any words or phrases, or any statements in "Why the Sky Looks Blue" which give an indication of Sir James Jeans's opinion about his subject?
- B. List five expressions, other than those used by the authors of this book on page 180, which seem to show what DeVoto thinks of English A. Then take any two paragraphs of "The Universal Requirement" (they do not have to be consecutive) and rewrite them, using DeVoto's sentence structure if possible, but substituting uncolored expressions for any words or phrases which you think imply DeVoto's opinion of the course.

59. *Analytical Review*

Select several other factual essays in a book of readings or a current magazine and write the answers to the following questions:

1. What is the general plan or organization for each essay?
2. What are the plans followed in the internal organization?
3. Does the organization give an impression of clarity? obscurity? monotony? variety?
4. How are the facts interpreted and elaborated? By reasons? examples? concrete details? definitions? How else?
5. How can you characterize the purpose for which the details are used? To clarify merely? amuse? startle? antagonize? Any other purpose?
6. Are the details sufficiently motivated by generalization or summary? Discuss at least three passages from the essays.
7. Are opinions present? absent? How does the author insert the opinions, if they are present? By direct statement? choice of diction? parenthetical insertions? choice of detail? Any other method?

EXERCISES

60. *Writing Factual Essays*

Following are statements of what are generally taken to be facts. Using these facts as the basis of the topic, "Radio Programs," write a *factual* theme (the length to be assigned by the instructor). The facts may be organized in any manner you wish, and the selection of details, the interpretation, and so forth, may be of your choosing. If necessary, you should listen to radio programs yourself to secure additional facts.

1. There are now over six hundred licensed radio stations.
2. These stations sell "time" to advertisers.
3. The advertisers pay at least \$200 for most local broadcasts of half an hour; generally at least \$2,000 for a chain broadcast; and \$10,000 for a coast-to-coast hookup.
4. Broadcasts after seven o'clock in the evening are more expensive than broadcasts before that time.
5. The radio audience consists of about four persons for every set.
6. Advertising programs may consist of humor, adventure, drama, music, ("jazz" or "classical"), news, romance, and so forth.
7. Some stations, in conjunction with national chains, give "unsponsored" programs; the local station and the chain donate the time to gain goodwill.

Each member of the class should write on this subject so that the themes may be compared for method of organization (general and internal), elaboration, choice of detail, insertion of personal opinion, and so forth. As several of the themes are read to the class, criticize them by applying the questions asked in Exercise 59.

61. *Writing Factual Essays (Continued)*

Within the next week or so write two or more factual essays. In one, omit personal opinion entirely. In the other, insert opinion, but keep it in its proper place. For these themes make a definite attempt to write upon subjects with which you are familiar. In each theme try to use a different kind of organization, and try to vary the method of elaboration, the kind of detail chosen, and so forth. As you finish the first draft of each theme, analyze it by answering the questions in Exercise 59. Make your revision in the light of your answers.

II. THE ESSAY OF OPINION

62. *Other Essays of Opinion*

Before doing the following exercises, re-read "What Can You Expect?" by Gordon Letterman (pages 36-37), "Football" (pages 5-6), and "Always a Man Left" (pages 25-26).

63. *Organization* (pages 185-186)

- A. Find, and write out, the first statement of the writer's general opinion in "Football," and in "Always a Man Left." Then compare each "first"

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statement of opinion with each "final" statement. Which is clearer, the first or the final statement? Which is the more emphatic in each instance?

- B. What is the general plan of organization for "Football" and "Always a Man Left"? Work out the internal plan for each essay on a chart such as that given on page 185.

64. *Elaboration and Example* (pages 186-187)

- A. What is the general method which Gordon Letterman, in "What Can You Expect?" uses to substantiate his general opinion of the American habit? Does he use the same method for each phase of his opinion?
- B. How does the author of "Football" substantiate the following generalizations?
1. "From the point of view of pure sportsmanship, the season has been a success" (lines 10-11).
 2. "Victory is the only standard by which teams are now judged" (lines 15-16).
 3. "Football is over-developed" (line 37).
- C. On what has the author of "Always a Man Left" mainly relied to justify his general opinion that the machine will not completely displace man?
- D. Consider DeVoto's "A Drearily Mechanical Process" and William Saunders's "It Don't Teach You Nothing" with the three essays mentioned in Exercise 62. Did the author of any of the five essays have any other purpose than to substantiate opinion when he selected his details? Did he, secondarily, wish to amuse? startle? antagonize? Anything else?

65. *Analytical Review*

Select several essays of opinion from current magazines or from a book of readings and apply the following questions to each essay, writing the answers:

1. What is the general method of organization? (Chronological? from opinion to fact? from known to unknown? familiar to unfamiliar? from less important to more important? Any other method?)
2. How is the relation between opinion and fact shown? Is there enough variety in organization? Does the essay become monotonous because of the similarity, or vice versa?
3. What general method is used to substantiate the author's general opinion?
4. Is the method for substantiating the phases of the general opinion different from the general method? How does it differ? Are reasons used? Definitions? examples? details? Anything else?
5. Are the details well chosen? Do they seem fair? Do you think the author has unfairly omitted any? Was he careless in overlooking pertinent ones?
6. Aside from his purpose in substantiating his opinion, did the author

EXERCISES

- select his details with any secondary purpose in mind? To amuse? enlighten? startle? Any other reason?
7. How original is the author's opinion? Does it seem to be influenced by public opinion? By some person or group? Does it seem sincere?
 8. Does the author's opinion agree with yours? If it does, give several additional details to substantiate it. If it does not, give several that seem to show that the author's opinion is wrong.
 9. If the author agrees with you, what was your reaction to his essay? Were you pleased? bored? antagonized? startled? If the author disagreed with you, what was your reaction?

66. *Writing Essays of Opinion*

Write an *essay of opinion* based upon the facts stated in Exercise 60. Do not discuss your point of view with anyone until you have written your essay. The instructor will read several of the essays to the class; to these themes apply the questions asked in Exercise 65.

67. *Writing Essays of Opinion (Continued)*

Within the next few weeks write two or more essays of opinion. Make a definite attempt to write upon topics about which you have a decided and sincere opinion. If you can find suitable controversial subjects, try to write one essay expressing an opinion with which you think the majority of your class will agree, and one expressing an opinion with which the majority will disagree. Try, as usual, to gain variety in organization, kind of detail, method of elaboration, and so forth. When you have finished the first draft, analyze it by applying to it the questions given in Exercise 65. Revise in the light of your answers.

III. THE PERSONAL ESSAY

68. *Other Personal Essays*

Before doing these exercises, read at least two personal essays for analysis. (These may be found in numerous collections, or in the sections called "The Lion's Mouth" in *Harper's Magazine* and "The Contributors' Club" in *The Atlantic Monthly*.) Write the answers to all the following exercises.

69. *Self-Revelation and Intimacy* (pages 193-194)

- A. Would you like to know the authors of the informal essays you have read? Would you, for example, like to know Simeon Strunsky or Daniel Johnston, or the authors of the two essays which you were asked to read in Exercise 68? What details in the essays have led you to your decision?
- B. How does each author achieve intimacy? List the personal details he gives which would not ordinarily be told to a complete stranger. What do you know of each author's likes and dislikes, idiosyncrasies, and so forth?

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70. *Aloofness and Humor* (pages 194-195)

- A. Do the authors retain aloofness from their subject? That is, does each really seem to be extremely pleased with himself? shocked? hilariously amused? Anything else?
- B. Do you think that Strunsky, in "A Fledgling" (pages 188-192), was really oppressed by his lack of worthiness? What leads you to think as you do? What phrases seem to show restraint?
- C. Was Johnston, in "Just One Companion" (pages 192-193), really ashamed of feeling lonely? depressed? Justify your answer in a paragraph.
- D. Does any one of the essays you have selected for outside reading lack humor? Which did you read with more enjoyment, those with or those without humor? Is the author of each amused at other people? at things in general? at himself? At anything else?

71. *Organization and Mood* (page 195)

- A. Has either of the essays read outside an obvious plan of organization? What kind? Chronological? climactic? from familiar to unfamiliar?
- B. Would any of the details and passages have to be deleted if the essay were more formal in nature? Make a list of the passages.
- C. What is the mood of each of the essays? Does it hold? Does it have anything to do with the scheme or organization? Is it broken?

72. *Style* (pages 195-196)

- A. What stylistic devices does each author use to achieve intimacy? Contractions? slang? colloquialisms? digressive passages and phrases? The second person of address? Make a list of such devices.
- B. What characteristics of each author make his style seem individual? Long sentences? conversation? long words or short ones? peculiarities of phrasing? familiar or unfamiliar words? polished or unpolished style? variety of sentence structure? Any other device?

73. *Writing Personal Essays*

It is almost impossible for us to assign any particular topics upon which you can write personal essays, or to ask you to attain any particular mood. The choice of subject, mood, and manner must, as we have attempted to show, depend upon the time the essay is written and the personality of the author. We can suggest only that after you write several informal essays you check them carefully by the points discussed in pages 188-196.

CHAPTER SEVEN

EXPOSITION: THE RESEARCH PAPER

1. *The Nature of the Research Paper*

RESEARCH

EVERY college student will, at one time or another, have to do research work, the purpose of which is to discover facts and truths. He will take courses in sciences like geology or chemistry and in them will perform experiments about which he must make accurate reports and from which he must draw conclusions which he can state briefly and accurately. In work of this kind he will be dealing with chemical formulae, mathematical equations, the contents of test tubes — unalterable scientific facts. But he will also have to take courses in subjects like history, English, and economics, where the material is less definite and less easily observed, where proof and evidence are often colored by personality and by supposition, in short, where truth is less easily pinned down, although the search for it must be as careful and accurate as in any "pure" science.

THE RE- SEARCH PAPER

Each science has its own research technique and its own requirements for writing up the results; here, however, we deal only with the general written report, made after a special investigation and intended for the general reader. We are concerned, in other words, with the research paper, which is, basically, like every other theme. Like an essay it explains facts and opinions. Like an essay it may be about some person (Was Shakespeare a good business man?), about some condition (How widespread is belief in superstition today?), or about some thing (What is the nature of the Aurora Borealis?). Like an essay, too, and contrary to what most students think, the research paper should be interesting. It need not be dull merely because it deals mainly with facts, opinions, and ideas gathered from other people rather than by personal observation. It need not be, and it will not be if the writer forms and expresses and explains his own opinions in addition to those gathered from other sources.

EXPOSITION: THE RESEARCH PAPER

It resembles the usual theme in the things mentioned above, but its information is more complete, more accurately used, and more carefully acknowledged. Before he writes, the prospective author of a research paper should try to discover all the known facts and opinions about his topic, and as he writes he must indicate in exact detail, according to a set technique, the sources of the facts, opinions, and ideas he has discovered.

PRACTICAL LIMITATIONS

Ideal research demands the examination of everything available (all fact and opinion) about, let us say, the dissolution of the monasteries by Henry VIII. In a complete investigation of this subject the worker would have not only to consult all the lives of Henry and all the histories of his reign, but also to look through every diary, every letter, every book of Henry's time that could by any chance shed light on the subject. It is even possible that he would have to search exhaustively through such storehouses of English historical knowledge as the British Museum, the Bodleian Library, and the London Record Office.

Few people, however, manage to reach the high standard of ideal research, and few undergraduates have either the time or the library facilities to carry research work to its ultimate perfection. It takes years to discover all there is to know about even one aspect of a subject, and few libraries have the money or the space for everything written on even a relatively limited topic. The ideal of complete information, therefore, is usually scaled down, for practical purposes, to a demand for *all the available knowledge the worker is physically able to gather*. That demand includes all the information to be found in the time at the student's disposal at the school library, and at any other accessible places.

RECORD OF INFORMATION

Recording this information and acknowledging the source of it is the next task of the research worker. This, more than anything else, distinguishes the student's research paper from his factual essay, or the complete and fully documented inquiry from a factual article in *Harper's* or *The Atlantic Monthly*. The writer of the factual essay *may* know everything about his topic and he sometimes *does*, but he does not always acknowledge in detail all the sources of his material. The writer of the research paper, however, must acknowledge all the information he uses if he is to approach the ideal of the scientific investigator.

THE NATURE OF THE RESEARCH PAPER

EXAMPLE In the previous chapter we quoted several essays; among them were "Life in the Neolithic Age" (pages 171-174), primarily concerned with fact, and "A Drearily Mechanical Process" (pages 181-183), primarily concerned with opinion. Compare them in methods of handling and acknowledging sources with the following research paper, written by Edward Hauck, a student:

MEDIEVAL MEDICAL STANDARDS

What could be more puzzling to the average intelligent reader of 1933 who understands the science of medicine in terms of the laboratory, the dissecting room, and the hospital than to be recommended to a medieval physician in terms of magic, astrology, and the humors? Yet these are the exact terms in which Chaucer, writing towards the close of the 14th century, recommends as a most excellent medico the Doctour of Physik:

Wel koude he fortunen the ascendent
Of his ymages for his pacient;
He knew the cause of everich maladye —
Were it of hoot, or cold, or moyste, or drye —
And where they engendered, and of what humor.¹

So far are considerations of this kind from our own understanding of medicine that we are likely to dismiss such goings on as the work of fakers — to class Chaucer's Doctour of Physik with the Tennessee mountain "yarb" doctor who mixes herbs and magic in the "cure of cancer." Even such a notable medievalist as R. K. Root says that, from a modern point of view, Chaucer's Doctour has in him "more of the quack than of the reputable physician."² We cannot understand medieval medical standards, however, unless for a moment we study them seriously for what they were, and not for what they are to us who come 500 to 700 years later.

Most historians of medical science give scant attention to the middle ages. Charles Singer, writing in the *Encyclopedia Britannica* for the general public, disposes of the whole period in a single sentence: "Medieval medicine may be summed up as a corrupted version of Galenism."³ Singer gauges the interest of the general public, and satisfies it with a single sentence. The interest of the

¹ *Canterbury Tales*, "Prologue," ll. 417-21.

² *The Poetry of Chaucer*, p. 219.

³ "Medicine, History of," (Galen), Vol. XV, p. 200.

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modern medico is perhaps no greater. History of the science is largely ignored in medical schools, and is now, says a notable English physician, "too often regarded as but a pleasant bypath, in which the amiable dilettante on whom practice makes no too exacting claim may stray."⁴ But if the public and the medical men by and large are not very much interested, there are still some historians and "amiable dilettantes" who have sufficient antiquarian interest to make a serious and exciting study of this period of "corrupted Galenism."⁵

The theory of the humors reflected in the lines —

He knew the cause of everich maladye —
Were it of hoot, or cold, or moyste, or drye. —

must first be explained before anything more can be said of medieval medical standards. It derives from Galen (c.130 – c.200 A.D.) and his followers, and assumes the existence of four elements, earth, fire, air, and water, of which all things are compounded. Corresponding to these elements are the four bodily humors, *melancholy* which is cold and dry as is the earth; *cholera* which is hot and dry as is fire; *blood* which is hot and moist as is air; and *phlegm* which is cold and moist as is water. Melancholy (or black bile) is generated in the brain and produces the melancholic temperament; cholera (yellow bile) is generated in the liver and produces a choleric (or bilious) temperament; and phlegm is generated in the stomach, producing a phlegmatic temperament. A table would perhaps show the relationship better:⁶

⁴ F. G. Crookshank, "The Relation of History and Philosophy to Medicine," p. xv; introductory essay to C. G. Cumston's *An Introduction to the History of Medicine*.

⁵ Sir William Osler, *The Evolution of Modern Medicine*, is perhaps the most exciting of all these histories, for it is a beautifully printed book loaded with illustrations and facsimiles of all sorts from the days of the Pharaohs to the present.

⁶ Explanations of the theory of humors can be found in any book on medieval medicine. But see particularly, for short accounts: W. C. Curry, *Chaucer and the Medieval Sciences*, p. 10; Osler, *op. cit.*, pp. 108 and 118; and Cumston, *op. cit.*, pp. 159 ff.

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Element	Quality of Element and Humor	Humor	Generated in	Temperament or Complexion
Earth.....	{ cold & dry }	Melancholia..... (Black Bile)	Brain.....	Melancholic
Fire.....	{ hot & dry }	Cholera..... (Yellow Bile)	Liver.....	Choleric (Bilious)
Air.....	{ hot & moist }	Blood.....	Heart.....	Sanguine
Water.....	{ cold & moist }	Phlegm.....	Stomach.....	Phlegmatic

Health depended upon the maintenance of an exact relationship between the various humors which went into the human composition. Once the harmony of humors was disturbed, the treatment for cure was concerned with restoring the harmony by evacuation, tenuous, cooling, heating, purging, or strengthening. Thus a man diseased with a super-abundance of melancholia (cold and dry) was given warming and moistening medicines; or a man who became too sanguine was purged of blood.

Although Galen was the chief source from which the medieval physician borrowed, the theory of the humors is much older, and is generally credited to Hippocrates (460-375 B.C.). Its acceptance in medieval Europe and England was universal, as one may easily discover by trying to find a medieval medical treatise which does not mention it. In fact it persisted into the 17th century, when we discover Sir Thomas Browne, a noted physician of his day, talking of phlegm and melancholy in terms almost identical with those of his medieval forerunners.⁷

The theories of astrology are not quite so easy to explain, as they relate themselves to medicine, yet an attempt must be made, for it was no small part of Chaucer's recommendation of the doctor to say:

In al this world ne was ther noon hym lik —

For he was grounded in astronomye.⁸

⁷ One of many similar examples may be found in Browne's *Pseudodoxia Epidemica*, Bk. III, ch. iii (*Works*, ed. Sayle, I, 318).

⁸ *Canterbury Tales*, "Prologue," ll. 412, 414. The word "astronomy" as here used is interchangeable with "astrology," no distinction being made between the two words in the glossaries of Skeat (*Works*, Oxford edition), or Manly (*Canterbury Tales*).

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The chief difficulties in explaining the theories of astrology lie in the fact that astrology is highly complicated, involving the virtues of constellations and planets as they affect the body or a specific part of the body. Only the most simple of the principles can be outlined here.

In the first place the signs of the Zodiac are credited with certain qualities: Taurus, Virgo, and Capricorn are "earthy"; Aries, Leo, and Sagittarius, "fiery"; Gemini, Libra, and Aquarius, "airy"; and Cancer, Scorpio, and Pisces, "watery." Likewise the planets which moved among these constellations: Saturn was said to be cold and dry; the Sun and Mars, hot and dry; Jupiter and Venus, hot and moist; and the Moon and Mercury, cold and moist. The virtues of these planets were determined, however, by their position in the particular constellation through which they were passing at the time of the diagnosis, the appearance of a symptom, or the administration of a cure. A further complication is thrust into the problem by the discovery that the planets were identified with metals; Saturn with lead, the Sun with gold, Mars with iron, Jupiter with tin, Venus with copper, the Moon with silver, and Mercury with metal mercury, each metal carrying with it the particular complexion of its planet. Although most medicines were of herb extraction, metallic medicines had long been known, their use increasing continually. Potable Gold was supposed to be one of the most sovereign of all medicines — a sort of cure-all, whereas the curative value of mercury had long been recognized. A table showing these relationships follows. If this table is compared with the table of humors on page 3, the relationship between constellations, planets, metals, and humors can easily be seen.

<i>Signs of Zodiac</i>			<i>Planets</i>	<i>Metals</i>
Taurus	} earthy....	{ cold & dry }	} Saturn.....	Lead
Virgo				
Capricorn				
Aries	} fiery.....	{ hot & dry }	} { Sun.....	Gold
Leo				
Sagittarius				
Gemini	} airy.....	{ hot & moist }	} { Jupiter.....	Tin
Libra				
Aquarius				
Cancer	} watery....	{ cold & moist }	} { Luna.....	Silver
Scorpio				
Pisces				
				Mercury.....Mercury ⁹

⁹ In making this table I am most indebted to Curry, *op. cit.*, pp. 7-8, for

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Furthermore, various parts of the body were assigned to the several signs of the Zodiac. The present day reader is probably familiar with this practice because relics of it still appear on the



ARIES — *Ram*
Derived from the first Babylonian month when sacrifices of rams were made.



TAURUS — *Bull*
The name is the result of the ancients' conception of the sun as a bull.



GEMINI — *Twins*
This name celebrates the legend of the twins who were reared by a wolf and built Rome.



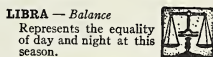
CANCER — *Crab*
Here the retreat of the sun is associated with the backward motion of the crab.



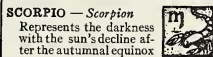
LEO — *Lion*
The Lion was the ancient symbol of heat here used to indicate the hottest month.



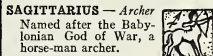
VIRGO — *Virgin*
The sign commemorates a Babylonian myth of Ishtar.



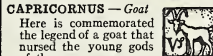
LIBRA — *Balance*
Represents the equality of day and night at this season.



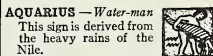
SCORPIO — *Scorpion*
Represents the darkness with the sun's decline after the autumnal equinox.



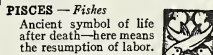
SAGITTARIUS — *Archer*
Named after the Babylonian God of War, a horse-man archer.



CAPRICORNUS — *Goat*
Here is commemorated the legend of a goat that nursed the young gods of the sun.



AQUARIUS — *Water-man*
This sign is derived from the heavy rains of the Nile.



PISCES — *Fishes*
Ancient symbol of life after death—here means the resumption of labor.

labels and in the advertisements of certain patent medicines, and it is still the practice of some fortune-tellers to print leaflets showing diagrams of the human body with the zodiacal signs pointing to the various organs and members.¹⁰

Most historians trace the doctrines of astrology back to Hippocrates, although they are probably much older. Yet the medieval physician's knowledge started with Hippocrates, and the medieval doctrines may therefore be considered as going back only to the 4th century B.C.

Their general acceptance and high reputation is noted time and again by dozens of medieval as well as ancient physicians who say, in effect, that it is impossible for medicine to accomplish anything without the aid of astrology. Among these, John of Burgundy, who may

"virtues" of the Zodiacal signs and the complexions of the planets; and to Osler, *op. cit.*, p. 16 (fig. 5), for a table of symbols representing both metals and planets.

¹⁰ The figure reproduced on this page has been taken from a modern medical almanac. For interesting facsimiles of 15th and 16th century drawings of the Zodiacal man, see R. T. Gunther, *Early Science in Oxford*, III, 14, 15, and 17.

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possibly have been the model for Chaucer's Doctour of Physik, is a typical example. Writing during a time of pestilence, he says:

A man knowith not a thing but if he knowe the cause both ferre and nygh. Sithen therfor the hevenly or firmamentall bodies bene of the first and prymtyf causes, it is behovefull to have knowlechyng of hem; for yf the first and prymtyf causes be onknowen, we may not come to know the causes secondary. Sithen therfor the first cause bryngeth in more plenteuously his effecte than doth the cause secondary... therfor it shewith wele that without Astronomy [*i.e.* Astrology] litill vayleth phisik, for many man is perissed in defawte of his counceleur.

That astrology was held in high repute may be seen in a treatise of John Baldus (1415) who ranks it second only to theology, the noblest of all the sciences,¹² and in a work by John of Imola (teacher of moral philosophy at Bologna 1385-96) who ranks it nobler than geometry.¹³ Discussions to decide the precedence of one science over another were very common, usually showing astrology in very high repute, but tangible evidence is also at hand as we discover worldly honors heaped upon astrologers in recognition of their science. Agostino Nifo, author of an astrological treatise on the critical days (1504), was made a Count Palatine by Pope Leo X,¹⁴ and Lucas Gauricus, author of a later thesis on the same subject (1546), after having been for a time professor of mathematics at Ferrara and having served Catherine de Medici as astrologer, was elevated by Papal favor to the bishopric of Civitavecchia.¹⁵ These are but two of many examples which one discovers of men raised to high estate because of their excellence in science.

The element of magic is the third of the medical considerations which enters the understanding of medieval medical standards. It cannot be divorced from astrology or physic. "Observation has legitimately been able to demonstrate three different tendencies in medicine for explaining everything," says Cumston; "the first by supernatural powers (astrology), the second by forces or factitious entities (magic), and the third by natural phenomena (physic)."¹⁶

How these sciences became mixed is no easy thing to discover. Cumston says merely that they are mixed in various proportions during various epochs.¹⁷ Professor Manly remarks that "medicine is the child of magic," and that in Arabic the same word designated

¹¹ Joannes de Bergundia, *De Pestilentia Liber*, quoted in Curry, *op. cit.*, p. 7.

¹² Thorndike, *Science and Thought in the Fifteenth Century*, p. 56.

¹³ *Ibid.*, p. 261.

¹⁴ *Ibid.*, p. 120.

¹⁵ *Ibid.*, p. 121.

¹⁶ *Op. cit.*, p. 10.

¹⁷ *Ibid.*

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both.¹⁸ Singer gives a more definite hint, suggesting that the use of animal entrails in religious sacrifices and in magical divinations forms a plausible link.¹⁹ None of these observations is an answer. They merely force upon us the realization that magic was a part of medicine.

The "ymages" which Chaucer mentions in the lines —

Wel koude he fortunen the ascendent
Of his ymages for his pacient. —

have caused considerable comment. Professor Manly believes that the "ymages" were akin to astrological horoscopes which determined favorable heavenly influences for his patients,²⁰ but it is more than probable that they were very closely related to the magical images used by sorcerers since time immemorial. Professor Robinson leaves the question in doubt. "The images," he notes, "may have been either representations of the patient, like the wax figures made by sorcerers with maleficent purpose, or talismans representing the constellations or signs of the zodiac, or symbolically associated with them."²¹ Professor Manly, in the passage before referred to, objects to the notion that the "ymages" were models of the patient made in wax or some other material, on the grounds that such images were used almost entirely for the working of harm. The theory of sympathetic magic which governs the use of such images assumed that an image of "A," if injured in any way, will produce a like effect upon "A" himself.²² Burning in effigy was originally understood in this way, though the origin in magic is now forgotten. But virtually the same methods, as Frazer points out, were used to work harm upon evils — in other words, sympathetic magic by the use of images was used to work a benefit indirectly by destroying or expelling the evil.²³ But whether the "ymages" be waxen reproductions of the patient or of his evil personified, or if they be talismans representing beneficent constellations, they come so close to magic that no one can easily doubt their origin.

That magic, astrology, and medicine were bound hand and glove is amply evinced by numbers of examples. Leonard of Bertipaglia, in *Cirurgia* (1421?), gives a large collection of medical recipes which

¹⁸ *Canterbury Tales*, ed. J. M. Manly, p. 524.

¹⁹ "Medicine, History of" (Greek Medicine), *Encyclopedia Britannica*, XV, 198.

²⁰ *Op. cit.*, p. 525.

²¹ *Chaucer's Complete Works*, ed. Robinson, p. 763.

²² For an excellent discussion of the theory of sympathetic magic, see Sir James Frazer, *The Golden Bough*, pp. 11 ff.

²³ *Ibid.*, pp. 546 ff.

savor highly of magic, including one for the pest which he says Peter of Abano learned from the Demons by exorcising them.²⁴ An anonymous surgical treatise of c. 1385 gives one such recipe full of magical paraphernalia in recommending goat's blood — which was supposed to break even a diamond — as a cure for gallstone.²⁵ John Michael Albert (1438–1490?) gives some further highly enlightening information about this relationship. “Marvel working images and incantations,” remarks Thorndike in giving a résumé of Albert's *De Constitutione Mundi*, “were other matters of interest to our author. He lists various works concerning the former, and notes that Albertus Magnus says that they cannot be understood without a knowledge of the magical sciences of astronomy, magic, and nigromancy.”²⁶ From what I can discover, Constantinus Africanus (1010–1080) is the only surgeon to throw a non-magical note into the discussion, for while he admits the use of images and incantations into his practice he sees virtue in them only as they set the mind of his superstitious patient at rest.²⁷ All others of whom I have read seem to take the incantations and images with absolute seriousness, as of course they must have done many times, particularly when calling upon the Father, the Son, and the Holy Ghost in a time of absolute Catholic dominance.²⁸

So much for the medical standards of the day. They show at least that our Doctour of Physik, according to the standards of his own time, was in strict accord with the best available knowledge, and that any mention of his ability at astrology and magic is to be taken as praise of him. The divorce of magic from medicine had already begun in Chaucer's day, as Professor Manly points out in his edition of the *Canterbury Tales*, but it was by no means complete.²⁹ So incomplete was it, in fact, that Chaucer's doctour probably never

²⁴ Thorndike, *op. cit.*, p. 79.

²⁵ *Ibid.*, p. 98.

²⁶ *Ibid.*, p. 230.

²⁷ See Curry, *op. cit.*, p. 25.

²⁸ Two of the formulae described in Albert's *De Constitutione Mundi* are: “In the name of the Father, the Son and the Holy Ghost. Christ was annointed and pierced (*unctus et punctus*), so you too shall be healed even as He was healed.” And, “Christ was born, Christ died, Christ rose again. As these words are three, so shall this wound be healed without pus.” See Thorndike, *op. cit.*, p. 230.

²⁹ P. 524.

thought of the two apart from one another. Furthermore, although he is credited with knowing the best medical authorities of his day,³⁰ we must remember that he was in England, and that medical progress, if any, was going on in southern Europe at the time, primarily at the Schools at Bologna, Salerno, and Montpellier; and even at these schools the progress — some very distinct progress in therapeutics, diatetics, and surgery — was not sufficient yet to drive astrology and magic out of the realm of medicine. Medical science was not to outgrow the need for astrology entirely until the objective scientific studies of the 17th century ruled it out of consideration. But the signs of its demise were already in evidence in the early 16th century. Let us examine just one of these signs, Book III, Chapter 25, in Rabelais' *Pantagruel*, where Rabelais recounts the methods of divination employed by Herr Trippa, the famous Cornelius Agrippa, court astrologer to Louis of Savoy.

These methods, simply stated, are: *Geomancy*, divination by means of figures and lines; *Chiromancy*, palmistry; *Metopomancy*, divination by means of physiognomy; *Pyromancy*, divination by means of sacrificial fires; *Aeromancy*, divination by the state of the air; *Hydromancy*, divination by means of water; *Lecanomancy*, gazing in a crystal; *Gyromancy*, divination performed by drawing a circle and walking about in it until the walker fell; *Sternomancy*, divination by a study of the marks on the breast; *Libanomancy*, divination by means of burning incense; *Gastromancy*, divination accomplished by ventriloquism; *Ceromancy*, done by dropping melted wax into water; *Capnomancy*, pictures divined in smoke clouds; *Onychomancy*, divination by study of the finger nails; *Axionomancy*, divination by means of an axe; *Tephromancy*, making use of the ashes from an altar; *Botanomancy*, divination by the study of plants; *Siscomancy*, divination involving fig or sycamore leaves; *Ichthiomancy*, divination by inspecting the heads of fishes; *Anthropomancy*, divination by the use of human entrails; *Stichomancy*, divination by means of lines and passages in books; *Onomatomancy*, divining by means of letters in a name; *Electromancy*, a complicated mode in which a cock is set in a circle filled with grains of corn placed

³⁰ *Canterbury Tales*, "Prologue," ll. 429-33, gives the list of his medical readings:

Wel knew he the oldē Esculapius,
And Deÿscorides, and eek Rufus,
Olde Ypocras, Haly, and Galyen,
Serapion, Razis, and Avycen,
Averrois, Damascien, and Constantyn.

Detailed lives of these men may be found in Lynn Thorndike, *History of Magic and Experimental Science*.

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over letters of the alphabet; *Aruspicy*, divination by the study of natural prodigies; *Augury*, the study of omens; *Coscinomancy*, in which the forecast was made by observing the motions of a suspended sieve; *Alphitromancy*, divination by using barley meal; *Astragalomancy*, by the use of small bones or dice; *Tyromancy*, divination by the use of cheese; and *Cephalomancy*, involving a study of the head, especially of an ass's head. A list indeed fit to kill any science!

But we must remember that Chaucer's Doctour of Physik lived in the late 1300's, and that Rabelais wrote in the early 1500's; and there lies the difference.

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THE NATURE OF THE RESEARCH PAPER

NEED OF SYSTEM

The mass of facts and the exactitude with which sources must be given make a strict and scientific system necessary to the preparation of a research paper. This system, designed to waste the least time and energy, consists of certain physical acts, performed in *orderly progression*. One must first gather the material; then he must record and systematize it; and finally he must write it in a theme, according to the conventions of the research form.

NEED OF THOUGHT

These steps are, as we have implied, objective and physical, but they are all attended by the same mental process: thinking. The research worker has two types of material to deal with, fact and opinion, and he must carefully distinguish between them and their uses if he is to reach any intelligent and correct conclusions. If one reads, "The tensile strength of hemp is greater than that of cotton," or "Queen Elizabeth died in 1603," he reads a fact, something which is true regardless of what he or anyone else may think of it. But if he reads, "Democracy is the best form of government," or "The elm is the most beautiful of all trees," he reads opinion, a conclusion which someone has reached after examining fact. Now an opinion may be justified or it may not; that is, it may, like the theory of evolution, have been reached after a thorough investigation, or it may have been hit upon quite without thought. However it was reached, it may still have to be changed if new or undiscovered facts which alter the case should come to light. Hence two pieces of information, one certainly true and the other probably true, must be treated in totally different ways. The first is a dependable basis for definite conclusions; the second can never be more than questionable evidence.

The research worker must, therefore, have a sharp eye to distinguish facts from opinions, and he must above all avoid the common habit of taking as gospel everything he sees in print. Often, of course, the dividing line between fact and opinion is as fine as spider web. It is a fact, for instance, that William Saunders, who wrote "It Don't Teach You Nothing" (pages 183-184), had to outline and analyze essays. This fact the reader must accept. But can the reader accept with equal certainty Saunders's contention that outlining is valueless? Because there are strong arguments on both sides of the question, all of which must be considered before any final conclusion is reached, he must say that Saunders's attitude is opinion. One must turn a piece of information this way and that, considering in every possible light the

EXPOSITION: THE RESEARCH PAPER

probabilities of truth and the reliability of the source, before accepting it as fact. A healthy skepticism and a conscience that forces him to turn every stone in the search for truth are distinguishing marks of the genuine research worker.

If he does not know it now, the student will quickly discover that he cannot possibly write a good paper without thinking, and he cannot hope to succeed if he waits until the eleventh hour to think through a welter of unorganized fact. He must, if he is to do a creditable job, start thinking as soon as he begins his work, keep on thinking as he reads, records, and organizes his material, and continue thinking until the last word is written and the final draft handed in.

PLANNING THE PAPER

The value of this continual, almost continuous, thought about the topic and the facts discovered may be seen if we reconstruct the actual manner by which Edward Hauck, who wrote "Medieval Medical Standards," finally arrived at his point of view. He started with the preconceived idea that medieval medicine was merely the crude forerunner of today's highly specialized practices, as Watt's steam engine was the forerunner of today's streamlined locomotives. He proposed, in his first conference with his instructor, to compare the modern treatment of several diseases with the treatment of the same diseases in about 1400, expecting to use as his source the *Journal of the American Medical Association*. His preconceived outline of the problem was this:

- I. Germ diseases
 - A. Cholera
 - 1. Modern treatment
 - 2. Medieval treatment
 - B. Scarlet fever
 - 1. Modern treatment
 - 2. Medieval treatment
- II. Non-germ diseases
(And so forth)

As soon as he tried to find the medieval treatment of germ diseases, he discovered that he could not proceed very far, because in 1400 A.D. germ diseases were not distinguished from non-germ diseases; because "cholera" meant to the medieval doctor not a disease but a humor; because, in short, there was apparently no basis of comparison between medieval and modern medicine.

What most wanted explaining, he decided, was the theory of the

humors about which he and his acquaintances seemed to know nothing at all, and which to him seemed essential to an understanding of medieval medicine. The tentative outline was therefore changed, the *Journal of the American Medical Association* was discarded as useless, and the search was begun anew as an attempt to understand and make understandable to others the medieval meaning of the word "humor."

Shortly after this change in direction, Hauck discovered that magic and astrology were inextricably woven into the mesh of medieval medical concepts, a discovery which not only complicated his problem but caused him to suspect the medieval doctors of being "fakers." The search was then expanded to show the complex mixture of magic with astrology in the theory of the humors.

Hauck's idea that the medieval doctor was a "faker" persisted for a long time, until fact after fact showed that even the greatest medieval physicians and surgeons believed in magic and astrology; that they used these sciences to treat disease and injury; and that the medieval public believed in them as firmly as the present public believes in the scientific point of view. The whole tone of his final paper shows that Hauck overcame his disrespect for the medieval medical man and his theories. He thus made the material of his research paper part of his own thinking and redirected his search and revalued his facts and opinions as his mind digested them.

This kind of mental digestion can be accomplished only if the student has a definite interest in his subject, a fact which makes the selection of a topic of the greatest importance. The scope of the inquiry should also be carefully controlled, so that the work may not become too burdensome, and thus dull whatever interest there may have been in the beginning. Since, however, the selection and the limitation of a topic have been dealt with elsewhere in this book (see pages 16-18), and since the selection is almost invariably made by the student and his instructor together, we drop the discussion here.

A POINT OF HONESTY

As he reads there is one thing the student must remember. Ideas are private property, but so copiously do we all borrow opinions — about religion, politics, ethics, baseball, education, and literature — that none of us can tell whose stock we have pilfered. Nor need we credit the whole mass of ideas which make up our mental life. But in a specific inquiry we must acknowledge our indebtedness to those who have helped us along, whether by keen observation, by cogent explanation, or by the happy

choice of words which make an explanation particularly apt. There is no need to credit the observation that there was a great fire in London in the year 1666 or in Chicago in 1871. If, however, the student used Pepys's *Diary* for details of the London fire, or Frank Harris's description of the Chicago fire, he should have the good grace to say, in effect: "The observations are his."

Though many people know that medieval medicine was a curious compound of Galen's doctrines, of astrology, and of magic, the writer of "Medieval Medical Standards" was so definitely indebted for specific details to the twelve writers listed in his bibliography that he gives general credit to the whole group, and special mention to Sir William Osler (see specifically the text, and footnote number 5, on page 206). Again, virtually everyone knows that animals were formerly sacrificed to the gods and the entrails used in divination. So much is common property, yet the guess that such religious sacrifices may explain the link between magic and medicine is duly and properly credited as Singer's contribution to Hauck's inquiry. (See text, and footnote number 19, on page 211).

The one rule to observe is that *every fact, explanation, and opinion which is not a part of the common stock of our thinking must be credited accurately to the original source*. We hardly need belabor the point that no writer is at liberty to quote the words of another as his own, or even to paraphrase without giving proper credit.

2. *Collecting the Evidence: Bibliographies*

REFERENCE BOOKS

Facts about painting may be had from a living painter, or about business from a business man, but for the most part the student will be dealing not with material which he gets at first hand, but with material which he gets from books or other printed sources. We advise him, therefore, to begin his search for facts with reference books. These, he will discover, are much more numerous than he at first supposed.

The Encyclopedia Britannica and *The Encyclopedia Americana* are constant stand-bys, but they are only two among scores of specialized works listed in Minto's *Reference Books* and Mudge's *Guide to Reference Books*, both valuable for exhaustive lists of the reference books within a particular field. For the sake of convenience, however, we give at the end of this chapter (pages 247-248) a list of the better known reference works, arranged according to the fields they cover.

COLLECTING THE EVIDENCE: BIBLIOGRAPHIES

Such books serve primarily to give the first telescopic glimpse of a field of inquiry. They give names, dates, places, and events which orient thinking and key the mind to the topic. If, for example, a writer sets out to discover how the political graft of the famous "Tweed Ring" differs from the graft of today, he will discover a mass of helpful information in articles in encyclopedias on "Tweed," "Tammany," "Graft," and so on. His whole thinking on the subject may perhaps be changed by the discovery that graft is an old, old game with more variants than he has ever supposed. The writer of "Medieval Medical Standards," knowing virtually nothing about the history of medicine at the outset, discovered many leads into his subject under "Medicine (History of)" in the *Encyclopedia Britannica*, although the *Britannica's* treatment of medieval medicine was far too scant for his final purpose. Hauck's use of reference books illustrates what we mean by orienting the mind and keying it to the topic.

LISTS AND BIBLIOGRA- PHIES

After a preliminary look at his topic the writer should prepare his own card catalogue of all books and articles likely to be of service to him. He should carefully watch for the lists which appear at the ends of articles in encyclopedias (see, for example, the end of the article "Karl Marx" in the *Encyclopedia Britannica*), at the ends of volumes in textbooks and histories (see, for example, Louis Untermeyer's *The Forms of Poetry*), and in footnotes (see, for example, Max Eastman's *The Literary Mind*). Some books are devoted almost entirely to the listing of works pertinent to a given subject, as, for example, the Manly and Rickert volumes, *Contemporary British Literature* and *Contemporary American Literature*, listed on page 248. It was an explanatory note in the Manly edition of Chaucer's *Canterbury Tales* that led Hauck to the works of Thorndike and of Curry, which proved to be two of his best sources.¹

THE CARD CATALOGUE

A further source of bibliography is the library card catalogue, in which material is arranged under three different headings: (1) author, (2) title, and (3) subject. The last of these headings will be the most helpful at the begin-

¹ When the student finds a book apparently pertinent to his subject, or finds mention of it, he should list the title on a separate card. He should not, however, proceed with the making of these bibliography cards without first carefully reading the instructions about their form and content, pages 222-223.

ning, for it discloses what books on a subject are available at the library, and may serve also to bring up to date bibliographical references found in other places. If, for example, a list of titles has been gathered from Larson's *History of England*, which was published in 1924, the card catalogue will expand this list by giving the titles of books on the subject published since 1924.

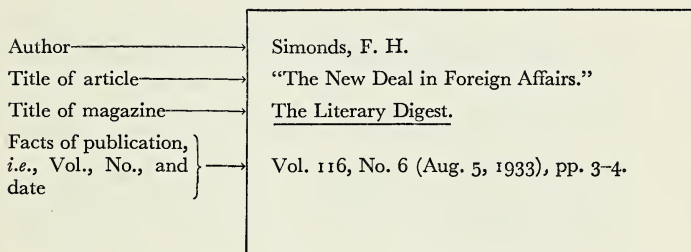
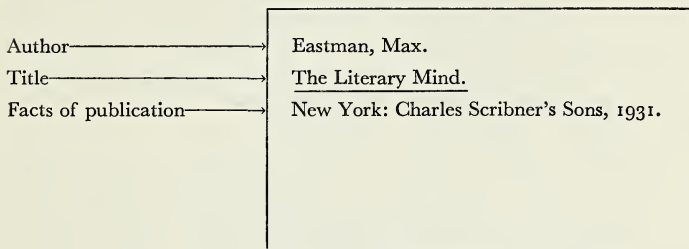
PERIODICAL INDEXES The card catalogue lists only books and names of magazines. For references to magazine articles it will therefore be necessary to consult the guides to periodicals, the chief of which is *The Readers' Guide to Periodical Literature*. In it are listed, under both "author" and "subject" headings, articles which have appeared in the magazines between 1900 and the last month of the current year. An older guide, *Poole's Index to Periodical Literature*, lists articles which appeared between 1802 and 1906, but lacks the valuable "subject" headings. For highly specialized and technical subjects these guides must be supplemented by specialized bibliographies and periodical indexes.

FORM AND CONTENTS OF BIBLIOGRAPHY CARDS Every promising book and article should be listed on a separate bibliography card as soon as it is discovered. *These cards should not be confused with note cards, which serve an entirely different purpose.* Bibliography cards do not contain the facts, opinions, and ideas which the writer has culled during his reading. They merely list the facts of publication, the identification marks, of the books and articles he contemplates using. Each should bear the following: (1) the author's name, (2) the title of the book or article, and (3) the facts of publication. The cards should be prepared with the utmost care; otherwise the writer will later discover that he lacks many essential details.

The most convenient card is the 3 by 5 inch size, used in library card catalogues. Larger ones will serve, but they put temptation directly in front of the inexperienced worker. For reasons which we shall explain later, *there should be only one bibliographic entry on each card*, and on a 3 by 5 inch card there is not room for more. There is not, in other words, enough white space left to make one feel extravagant. The wisdom of using uniform cards will be evident to any one who has tried to carry a bundle of different sized papers.

COLLECTING THE EVIDENCE: BIBLIOGRAPHIES

Each card should contain all the information needed to distinguish the work referred to from all other books, pamphlets, periodicals, or news items.



These cards, the first for a book and the second for a magazine article, are typical. The form, the punctuation, the use of quotation marks, and the underlining (to indicate italics) should be followed exactly. Although these cards will suffice for a preliminary study, variants of them are fully described on pages 239-245 at the end of this chapter. They, too, should be carefully studied. (See EXERCISES 74, 75.)

3. *Collecting the Evidence on Note Cards*

WHAT A
NOTE IS

The bibliography card tells where the information comes from. The note card tells what the information is and, serving as an aid to the writer's memory, enables him to use the recorded fact a week or a year later without having to search for it again. The note is also an aid to study and understanding, because it helps the writer to isolate facts and ideas so that he may examine each one separately. This dual purpose must be remembered in answering the questions "What shall I put on my note card? How much? How little?"

Most people tend to make their notes too long because they take down more information than they need. Quoting too freely, summarizing too fully — these things are hard to avoid, especially if one does not know exactly what information he wants. One may feel, perhaps rightly, that it is better to take down everything that approaches his topic than to miss something which may be pertinent, but if he does he will probably take down twice as much as he can possibly use.

The wise worker, therefore, makes a preliminary survey of his field before he takes any notes at all, for a look through the most promising books does more toward orienting him than anything else he can do. This survey acquaints him with the various phases of his subject and its possibilities for him, and enables him to make at least a sketchy outline of what he needs. Unless he follows some such method he cannot separate the wheat from the chaff. The note-taker must know what he wants, and must put on his cards only the information which is pertinent to his discussion.

What is to go in the note must be decided by the writer's point of view. Let us suppose that two students are interested in the marital tangle of Henry VIII and Catharine of Aragon. One is interested primarily in the legal technique by which Henry's divorce was accomplished; the other is interested primarily in the public opinion involved in the affair. Both read the page from Larson's *History of England and the British Commonwealth* as it is reproduced on the opposite page. The student interested in the legal technique of the "divorce" will take the first note given on page 226.

the year before by a "Conditional Act of Annates" had reduced the fee for such confirmation from the first year's income from the office (10,000 marks in this case) to five per cent of the same.

The Act of Appeals. April 7, 1533. With the appointment of Cranmer the revolt began. The head of the English church now joined with the head of the English state in an effort to destroy every vestige of Roman authority in the kingdom. The bulls confirming Cranmer's appointment had scarcely reached England when Parliament passed an Act of Appeals forbidding appeals to the Roman curia and providing that all English suits should be terminated in English courts. Four days later the new archbishop, who was honestly convinced that Henry's marriage was illegal, humbly requested permission to take up the king's "great cause of matrimony, because so much bruit exists among the common people on the subject." The king graciously consenting, a court was organized, which after a hearing of two weeks declared unanimously in Henry's favor. About four months earlier Henry and Anne had been privately married; this marriage was now confirmed.

English Opinion on the king's suit. Every authority in the kingdom that might be expected to speak on the matter of the king's "great cause of matrimony" had now spoken, and all to the same effect. The English universities had upheld Cranmer's view as to the effectiveness of the papal dispensation. The peers of England in a petition to the Roman curia had argued strongly against the validity of the king's marriage to Catherine. In 1533 both Convocations concurred in Cranmer's opinion, Bishop Fisher alone showing real opposition. Parliament in passing the Act of Appeals provided a legal basis for the archbishop's court. Still, it would not be correct to say that the governing classes were a unit in favor of Henry's contention. Many Englishmen gave their votes with reluctance and only because they believed with the aged and timid Waltham that "the anger of a prince is death."

On the other hand, the persecuted queen had very few devoted partisans. She was not famous for tact and no doubt alienated some support by giving the court to understand that she regarded herself in a certain sense as King Ferdinand's special representative in England. A few weeks after her marriage to Henry she wrote to her father in these terms: "The ²

² New York: Henry Holt and Company, 1924.

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Act of Appeals

Larson, Hist. of Eng., p. 276

Heads of Eng. church and state join in revolt against Rome. (State) Parliament passes Act of Appeals, Apr. 7, 1533, providing all Eng. suits to be decided finally in Eng. courts.

(Church) Apr. 11 Cranmer asks King's permission to take up "great cause of matrimony." Sets up ecclesiastical court, and after two weeks hearing decides in Henry's favor.

Henry's private marriage to Anne 4 months earlier confirmed.

The student interested in the public opinion will note:

Opinion favorable

Larson, Hist. of Eng., p. 276

(1) Eng. universities held ineffective the papal dispensation permitting Hy. to marry Catherine. (2) Eng. peers petitioned Roman Curia to same effect. (3) 1533 Church Convocations concurred with Cranmer that original marriage was illegal. (4) Parl. concurred by passing Act of Appeals, legal basis of Archbishop's court.

Yet, notes Larson: "Many Englishmen gave their votes with reluctance and only because they believed with the aged and timid Waltham that 'the anger of a prince is death.'"

3

³ The bibliography card for this reference may be found on page 239.

COLLECTING THE EVIDENCE ON NOTE CARDS

Each has selected the material in his field and ignored the rest. Thus, from the same source, each has taken a totally different note.

The problem of how much to take must be decided by the logical division of the material. For example, a student who was interested in the general topic of how the stars are weighed found in Sir James Jeans's *The Stars in Their Courses* a passage of fifteen pages which summarized the process. He might carelessly have begun to summarize without paying attention to logical division, limiting the length of his notes only by the size of his cards. But he did no such thing. Reading the passage solved his problem. He found that there were three phases to the subject: (1) the theory of gravitational pull as the basis of weight; (2) this theory as applied to the weighing of the earth; and (3) the same theory as applied to the weighing of the stars. Consequently he took three notes, as shown on pages 227, 228.

Whether a note takes two lines or a whole card, it should include only one small phase of an idea or subject, because, as is explained later in this chapter, the pieces of information will probably be used in different parts of the theme. To have three separate notes on the same card would cause a hopeless muddle.

Gravitational pull

Jeans, *Stars in Their
Courses*, pp. 64-65

Every object exerts gravitational pull upon every other object, although this pull can be measured only with the most delicate instruments in laboratories. To most people the pull of the earth on Newton's apple is quite obvious, but the pull of the apple on the earth is just as great though by no means as obvious.

This gravitational pull (weight) depends upon the amounts of substance the two bodies contain, but not upon the nature of that substance. (Not magnetism)

Gravitational pull decreases as two objects are moved further apart.

Weight of earth

Jeans, Stars in Their
Courses, p. 66

Laboratory experimenter can determine the pull of a ton of substance under another ton of substance at a given distance.

Knowing this and knowing approximately the amount of substance in the earth, he can determine the pull of the earth upon this same measure at a given distance.

Earth's weight: 6,000,000,000,000,000,000 T.

Weight of stars

Jeans, Stars in Their
Courses, pp. 69-71

Astronomer assumed that gravitational pull keeps various constellations together. Simplest star colonies best examples.

"The simplest type of all... consists of only two stars, each describing an orbit round the other — like two children holding both hands and dancing round and round.... The astronomer, watching the motion of the two stars round one another can calculate how big a pull they must exert on one another to keep from separating, and in this way we learn the weights of some at least of the stars." (p. 70)

COLLECTING THE EVIDENCE ON NOTE CARDS

FORM ON THE NOTE CARD

Here again, to avoid the temptation of putting too much on one card, the 3 by 5 or 4 by 6 inch size is best, and usually the smaller size will do. Under no circumstances should one use sheets of paper large

enough to hold several notes.

Each card should have on it three pieces of information: (1) in the upper *right hand* corner there should be the source from which the note was taken; (2) in the upper *left hand* corner there should be an identifying word or phrase generally called the "slug"; (3) there should be the note itself:

Moses and Horns

Browne, Works, II, 227

Browne argues that the absurdity of picturing Moses with horns is due to a misreading of Hebrew word Kaeren (horn) for Karan (to shine).

To avoid continual recopying of source references on note cards, many workers number their bibliography cards serially and then, on each note card taken from a particular book or article, put in the upper right-hand corner only the number corresponding to that of the proper bibliography card. Using this system, two bibliography cards and two note cards used in writing "Medieval Medical Standards" appear as follows:

⁴ The complete bibliography card, of which the source reference above is an abridgment, may be found on page 244. The numbers II, 227 on the card are an abridgment of *Vol. II, p. 227*.

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Cumston, C. G.

3

An Introduction to the History of Medicine.

London: Kegan Paul, Trench, Trubner and
Co., 1926

Humors

3

p. 157 Galen calls humors blood, pituit, yellow bile, and black bile. Blood was their source. Blood was hot and moist; yellow bile, hot and dry; pituit, cold and moist; black bile or "airabile," cold and dry. Diseases arise in the humors or their qualities.

Osler, Sir William.

7

The Evolution of Modern Medicine.

New Haven: Yale University Press, 1923

Arab medicine

7

p. 102 Basis of Arabian medicine was Greek, especially Galen and Hippocrates. They added nil to anatomy as they didn't dissect at all. Likewise nil to pathology and physiology. But as chemists and managers of hospitals they were unexcelled. "No such hospital exists today in Cairo as that which was built by al-Manaur Gilafun in 1283. The description of it... reads like that of a twentieth century institution with hospital units."

COLLECTING THE EVIDENCE ON NOTE CARDS

CONTENTS OF THE NOTE

The body of the note should, as we have said, be brief. It is generally most satisfactory to summarize facts by making briefs or *présis* (see Chapter VIII, pages 253-256) of opinions in the student's own words, as in the note on "Moses and Horns," page 229. *If, however, a direct quotation is used, it should correspond exactly with the original in wording, spelling, and punctuation, and should be enclosed within quotation marks.* Directly quoted, the note on "Moses and Horns" becomes:

Moses and Horns

Browne, Works, II, 227

Pictures showing horns on Moses due to an error in translating Hebrew:

"In many pieces, and some ancient Bibles, Moses is described with horns.... The ground of this absurdity, was surely a mistake of the Hebrew Text, in the history of Moses when he descended from the Mount; upon the affinity of Kaeren and Karan, that is, an horn, and to shine, which is one quality of horn: The Vulgar Translation conforming unto the former."

5

All words not enclosed in quotation marks in the body of a note or in the completed paper are presumed to be the student's own. He should, therefore, be extremely careful to acknowledge all his direct borrowings. If he fails to do this on his note cards he may easily fall into the error of cribbing when he comes to write his paper.

At no time should a note be entirely quotation. Every quotation

⁵ The three periods, called *ellipses*, immediately preceding the words "The ground" indicate the omission of words not necessary to the note. (The omission here is two sentences long.) Whenever the student wishes to abridge quotations he should indicate where the omitted words would normally have appeared, whether the omission be within a sentence or between sentences. The period immediately following the word "horns" in the line above referred to is, of course, the period closing the sentence, and is not concerned with the convention here discussed. See also note card headed "Entanglements" on page 233, and the note headed "Arab medicine" on page 230.

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within a note should be prefaced with a few words summarizing its contents. This usage can best be explained by referring to the cards already used as illustrations. In the one headed "Weight of stars" on page 228, there is nothing in the passage at the end that has not already been stated in the student's own words. In the one headed "Arab medicine" on page 230 the student has recorded in his own words the observation that as managers of hospitals the Arabs were unexcelled, after which he quotes Sir William Osler to the same effect. The quotation concerning "Moses and Horns" on page 231 is likewise prefaced with a few words of summary. This practice prevents over-quoting and saves wading through masses of material which do not reveal their meaning unless completely re-read.

Occasionally a student will find in one book a quotation from another which so aptly expresses an idea that he wishes to take it down. If he does, he must be sure to acknowledge the fact that he got the material at second hand; that is, he must say in effect, "These are the words of Mr. Smith, but I found them in a book by Mr. Jones." The paper on "Medieval Medical Standards" (pages 205-214) has several references at second hand, but they are carefully labeled. The quotation from Joannes de Burgundia's *De Pestilentia Liber* (page 210) is an example in point. Hauck did not find it by reading Joannes's own book, but dis-

Astrology and medicine

Curry, W. C., Chaucer
and Med. Sc., p.7

Quotes Joannes de Burgundia; De Pestilentia Liber, about importance of astrology to medicine:

"A man knowith not a thing but if he knowe the cause both ferre and nygh. Sithen therfor the hevenly or firmamentall bodies bene of the first and primytif causes, it is behovefull to have knowlechyng of hem; for yf the first and primytif causes be onknowen, we may not come to know the causes secondary. Sithen therfor the first cause bryngeth in more plenteuously his effecte than doth the cause secondary. . . therfor it shewith wele that without Astronomy litill vayleth phisik, for many man is perissched in defawte of his counceleur."

COLLECTING THE EVIDENCE ON NOTE CARDS

covered it on page 7 of W. C. Curry's *Chaucer and the Medieval Sciences*. The note card recording the quotation was properly headed, "Curry, W. C.," and the words of Joannes de Burgundia were placed within quotation marks to show clearly that the student was reading the latter second hand. The note card has been given on page 232.

Quotation at second hand is permissible only when it is physically impossible to get the original from which the material was taken. Edward Hauck was dealing with commentaries on medieval medical treatises so rare that he was forced to accept much of his information at second hand. On two occasions, however, he found references to works which *were* available, Sir Thomas Browne's *Pseudodoxia Epidemica* and Rabelais's *Pantagruel*. In Browne's work Hauck found much more of interest than had been recorded in the commentary, and in *Pantagruel* he discovered what had barely been mentioned, the ponderous list of divinations which served him for a concluding paragraph. The second-hand references were discarded for the far richer material of the originals.

The recording of a quotation within a quotation should also be very

"Entanglements"

Editorial, "Jefferson Said It," St. Louis
Post-Dispatch, July 19, 1933

Jefferson, not Washington, author of phrase, "entangling alliances."

"The statement about entanglements [Let us avoid all foreign entanglements], is usually ascribed to Washington, but it was Jefferson who uttered it. In his first inaugural address, the latter said: 'Honest friendship with all nations, entangling alliances with none... I deem one of the essential principles of our government.'"

6

⁶ Whenever the note-taker or writer wishes to enclose words of his own within a quotation, or to insert an explanatory reference which is needed within the quotation, he may do so by enclosing the inserted words within *square brackets*. Parentheses, having a different use, will not serve.

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exact, and should reflect the precise relationship between the primary and the secondary sources by the use of double and single quotation marks. Thus a note from an editorial quoting Thomas Jefferson's first inaugural address would read as is shown on page 233.

THE
"SLUG"

The identifying word or phrase, the "slug," which should appear in the upper left-hand corner of each note card, is used exclusively for filing notes. It should, in a word or a phrase, reflect the subject of the note so that the writer will be able to discover at a glance where in the general scheme of his research each note belongs. Headings of a tentative outline, reduced to a word or two, serve extremely well for slugs, but if the student elects to use outline headings as slugs he should never use the numbers by themselves (never I, II, III, A, B, C, or 1, 2, 3, and so on), but should always use words or phrases which have a meaning in themselves. If he uses proper slugs, the note cards can be arranged and rearranged with little difficulty. For illustrations of the way in which the slugs may be used, study the notes quoted on pages 226, 227-228 and 230. (See EXERCISE 76.)

4. *Writing the Paper*

THE
CONTENTS

When the necessary information has been collected and when the writer feels that his pack of note cards contains all he will require for an intelligent discussion of his topic, then comes perhaps the greatest test of his intelligence: writing his paper so that it not only makes sense but has interest.

The first step toward making the material intelligible is to make a sentence outline,⁷ and then to group together all the note cards that relate to each topic and subtopic, much as one would sort the spades, hearts, diamonds, and clubs in a deck of cards. Not until each note, each small bit of fact and opinion, is in its proper place in the whole body of information, will one be able to see the proportions of his paper and to use the material he has so laboriously gathered.

From this point on, it is the writer's business to transform the references and quotations he has collected into his own account. When the artist plans a mosaic he gathers bits of marble, onyx, porphyry, and gold, but he also creates a design in which to fit them. He finds the pieces but he makes the plan himself; and in the finished mosaic one notices the pattern, not the bits. In the research paper, too, the design

⁷ For a discussion of the sentence outline, see pages 22-26.

should be more obvious than the individual facts. If the artist is a good one he takes great pride in creating new figures. Likewise the good research worker creates, out of his own interpretation and analysis of facts and opinions, a pattern of his own which he never allows to be crowded out by the patterns of others. He should use the opinions of others only to explain how he arrived at his own.

Just as on the note cards borrowed information should generally be rephrased in the writer's own words, so in the paper quotations should be used only after the sense or the importance of a fact or an opinion has been fully stated. This practice is essential if the paper is to be anything more than a patchwork. Had Hauck, for example, been less able to keep his own interpretation of borrowed material clearly in mind, he might, in the second paragraph of his paper, merely have strung together a few notes and called the job done. In such a foggy version as the following, the main idea, that "most historians of medical science give scant attention to the middle ages," is lost in a maze of quotations:

Charles Singer, in the *Encyclopedia Britannica*, says "Medieval medicine may be summed up as a corrupted version of Galenism."³ A notable English physician tells us that medieval medicine is "too often regarded as but a pleasant bypath, in which the amiable dilettante on whom practice makes no too exacting claim may stray."⁴ There is, however, a good book on the subject by Sir William Osler called *The Evolution of Modern Medicine*.⁵

This is the sort of thing that many students write. Being full of their subject, they forget that the reader has not gone through the job of digging facts with them. And sometimes, because they have only half performed the job of interpreting information on their note cards, they themselves have forgotten just what a fact or a quotation means. Edward Hauck, however, wrote no such jumble as the above. Instead, he began with a clear forecasting topic sentence and wrote a paragraph of his own, using the quotations merely to illustrate his point:

Most historians of medical science give scant attention to the middle ages. Charles Singer, writing in the *Encyclopedia Britannica* for the general public, disposes of the whole period in a single sentence: "Medieval medicine may be summed up as a corrupted version of Galenism."³ Singer gauges the interest of the general public, and satisfies it with a single sentence. The interest of the modern medico is perhaps no greater. The history of the science is largely ignored in medical schools, and is now, says a notable English physician, "too often regarded as but a

pleasant bypath, in which the amiable dilettante on whom practice makes no too exacting claim may stray.”⁴ But if the public and the medical men by and large are not very much interested, there are still some historians and “amiable dilettantes” who have sufficient antiquarian interest to make a serious and exciting study of this period of “corrupted Galenism.”⁵

The footnotes corresponding to the symbols in this and the previous version of the Hauck paragraph are printed with the text of the paper on pages 205–206 and therefore are not repeated here. Note the ways in which Hauck has introduced his quotations, as well as the ways in which he has included summarized material.

FOOTNOTES Every borrowed fact or opinion which is not common knowledge, as defined on pages 219–220, must be fully credited, and all sources, citations, and explanations which would clutter the text should be placed in footnotes at the bottom of the page on which the reference ends. One may, of course, give full credit for a source within the text, as did Hauck when he wrote, “Let us examine just one of these signs, Book III, Chapter 25, in Rabelais’s *Pantagruel*, in which he recounts the methods of divination employed by Herr Trippa.” But it is generally awkward to include all these details in the text. Hence they are usually placed in footnotes, which serve as literary scrap baskets and usually absorb most of the source references. Thus the sentence just quoted could, by the use of footnotes, have been written in any of the following ways:

Rabelais gives the methods employed by Herr Trippa.¹

¹ *Pantagruel*, Book III, Chap. 25.

Rabelais, in *Pantagruel*, gives the methods employed by Herr Trippa.¹

¹ Book III, Chap. 25.

In one of the greatest satiric works of the sixteenth century we are told the methods employed by one Herr Trippa.¹

¹ Rabelais, *Pantagruel*, Book III, Chap. 25.

In the last example the whole source reference has been moved into the footnote, yet the fact that someone else’s information is being used is clearly mentioned. The text should never be left without a hint that material is being borrowed even if the source reference is entirely in the footnote.

The form of footnotes is almost as definitely established as are the rules of spelling. It follows, in general, the plan of the bibliography card,⁸ but with important variations. To facilitate study of form in

⁸ See the discussion on pages 222–223.

footnotes, we recast at the end of this chapter the bibliography card forms appearing on page 223 and pages 239-245 as they would appear in footnotes. The source reference, in each example, is given in full. One should realize, however, that no part of a source reference included in the text of the paper need be repeated in a footnote.

A source reference should include (1) the name of the author, written "John Smith" instead of "Smith, John" as on the bibliography card; (2) the title of the work, *underlined* if it is a book, in *quotation marks* if an article; and (3) the page, chapter, or other division from which the reference was taken, in as much detail as on the note card.⁹ A typical footnote recording material borrowed from a book is,

¹ Max Eastman, *The Literary Mind*, p. 102.

Variants of this form are given later in this chapter, pages 245-246.

PREPARING THE FINAL DRAFT

A first draft is far from a finished paper. There is much still to be done, as much, indeed, for a research paper as for any story, essay, or book. The writer's first duty is to see that his work is clear, complete, and accurate, that he has said everything he has to say and that he has said it as well as he possibly can. But if he is preparing a research paper his duty does not stop with this. All his references must be exactly and honestly dealt with in the text and all his footnotes must be complete and exact. He must see, in short, that his paper in every detail conforms to the established rules of mechanics. Some of these rules are the following:

The paper: The paper should be 8½ by 11 inch white typewriting paper or the same sized ruled theme paper. Only one side of each sheet should be used.

The manuscript: A typewritten manuscript is always to be preferred. The body of the text should always be double-spaced, and the typewriting itself should follow the rules given in Appendix E. All footnotes should be single-spaced.

Quotations: All quotations under approximately 50 words in length should be run into the double-spaced text as part of it, and should be enclosed in quotation marks. All quotations over approximately 50 words should be separated from the text, indented from the margin, and single-spaced, as in the example on page 210. Such single spaced and indented quotations need not be placed in quotation marks.

⁹ Footnotes in articles written for periodicals, which seldom permit the use of bibliographies at the close of articles, should include also the place and date of publication, these items being placed in parentheses, as, for example:

¹ Max Eastman, *The Literary Mind* (New York, 1931), p. 102.

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Poetry should be quoted line by line in its original form, and centered upon the page.

Footnote numerals: A footnote numeral should be placed at the *end* of every quoted passage in the text, and at the conclusion of every textual reference which is not an exact quotation. This numeral should be placed one half-space above the base line, and should be duplicated in the footnote. Footnote numerals should follow in sequence from the beginning of the paper to the end, and should not start anew on each page.

Footnotes: Footnotes usually appear at the bottom of the page on which the reference ends, but they may be wedged into the text immediately after the close of the reference. The first method, shown on page 237, is easier for the reader and is generally preferred. The second method, shown in the following excerpt, is easier for the writer but produces a messy looking paper:

Spirit materialization may be defined as the formation of hands, feet, and heads — even of entire human bodies — in a substance variously called “ectoplasm,” “ideoplasm,” or “teleplasm.” This phenomenon, contrary to my first impression, is not entirely new, for cases of materialization have been recorded as far back as Biblical times.¹ These, however, take little account of any substance like

¹ Mrs. Lucy MacDowell Milburn, in *The Classic of Spiritualism*, quotes “Ezekiel” ii, 9, 10, and “Daniel” v, 5 for instances of materialized hands. Lewis Paton, in *Spiritism and the Cult of the Dead in Antiquity*, p. 34, tells of a Chinese Emperor in the 5th century who was allowed to see the materialized spirit of his “secondary consort.”

ectoplasm until the appearance of it in the middle ages.² Perhaps

² Sir Arthur Conan Doyle, in *The History of Spiritualism*, p. 116, says that ectoplasm, known as “mercury” and “first matter,” was known to alchemists of the middle ages.

the greatest materializing mediums of the past half-century were Mme. d’Esperance, Eva C. (or Marthe Beraud), Franek Kluski, and Stanislaw P.

Bibliography: A research paper should close with a bibliography which lists in alphabetical order *all* the works to which reference has been made in the body of the paper. There may be added a supplementary bibliography which lists books and articles examined but not referred to. (See page 216.) The content of each entry is exactly the same as that of the bibliography card which the student started with. (See bibliography on page 215.)

(See Exercise 77.)

5. Further Technical Details

The technical details and variations in bibliography card and footnote forms have been reserved for this place in order that the earlier parts of the discussion of research might be kept as unencumbered as

FURTHER TECHNICAL DETAILS

possible. The technicalities are, however, of much importance, and the student of research method should give them careful study.

(a) BIBLIOGRAPHY CARD FORMS

Listing of authors

1. Single author; name inverted:

Eastman, Max.

Larson, Laurence M.

History of England and the British Commonwealth.

New York: Henry Holt and Co., 1924.

2. Two authors; name inverted for the first, and retained in normal order for the second:

Conrad, Joseph, and Ford M. Heuffer.

Legouis, Emile, and Louis Cazamian.

A History of English Literature.

Translated by Helen Douglas Irvine, W. D. MacInnes,
and the author.

New York: The Macmillan Company, 1929.

3. Three or more authors; name inverted for the first and retained in normal order for the second and all subsequent names:

Rankin, Thomas E., C. D. Thorpe, and M. T. Solve.

If there are too many names to be conveniently copied, the student may use *et al.*, meaning "and others," to indicate the multiple authorship:

Dutcher, G. M., *et al.*

Taft, Kendall B., J. F. McDermott, and D. O. Jensen.

The Technique of Composition.

New York: Richard R. Smith, Inc., 1931.

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Canby, Henry Seidel, et al.

English Composition in Theory and Practice.

New York: The Macmillan Company; 1933.

4. If no author is given, the word *anonymous* should be used in the place where the author's name would normally appear:

Anonymous

"New York's Exhibit of French Painting."

Literary Digest, Vol. 116, No. 6 (August 5,

1933), p. 19.

5. If the authorship is so complex that it cannot be recorded, as, for example, is that of an encyclopedia or a continuous public record, the title of the work should be used as the first line of the bibliography card:

The Borzoi 1925, Being a Sort of Record of Ten
Years of Publishing.

New York: Alfred A. Knopf, 1925.

Listing of Editors:

1. Editors and authors should be carefully distinguished from one another, and the distinction should begin with the making out of the bibliography card. An editor is one who superintends or directs the publication of a work. He is not its author, no matter how much critical material he adds. The Variorum edition of *Hamlet*, for example, has perhaps 500 words of explanatory material for every word written by Shakespeare. Yet Shakespeare, though almost snowed under with words, is still the author of *Hamlet*. The editor of the Variorum is H. H. Furness, and he

FURTHER TECHNICAL DETAILS

remains the editor in spite of the fact that his work has almost crowded Shakespeare from the page. This relationship should be recorded:

Shakespeare, William.

Hamlet.

Edited by H. H. Furness.

Chaucer, Geoffrey.

The Complete Works of Geoffrey Chaucer.

Edited by F. N. Robinson.

Cambridge, Mass: Houghton Mifflin Co., 1933.
(Students' Cambridge Edition.)

2. The same relationship should be observed if the editor serves in the capacity of selector for the works of an author:

Selections from Chaucer.

Edited by W. A. Neilson and Howard R. Patch.

Selections from the Old Testament.

Edited by F. N. Scott.

New York: The Macmillan Co., 1918.

3. If the selection is an anthology or a group of readings from more than one author, as, for example, readings intended to cover a whole century from Francis Bacon to John Locke, the listing should begin with the name of the editor:

Jones, Richard Foster, editor.

Seventeenth Century Literature.

Komroff, Manuel, editor.

Oriental Romances.

New York: The Modern Library, 1930.

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Listing of Titles:

1. The titles of books are to be underlined to indicate italics:

Encyclopedia Britannica.

Cousin, John W.

A Dictionary of English and American Authors.

London: J. M. Dent and Sons, Ltd., n.d.

(Everyman's Library edition.)

2. Smaller units within books, chapters or divisions, are to be enclosed in quotation marks, and should precede the title of the larger work:

"Alcibiades."

Encyclopedia Britannica.

"Alcibiades."

Plutarch's Lives.

Erskine, John.

"Nathaniel Hawthorne."

Leading American Novelists.

New York: Henry Holt and Co., 1910.

Chambers, R. W., and J. H. G. Grattan.

"Piers Plowman."

A History of English Literature.

Edited by John Buchan.

New York: Thomas Nelson and Sons, 1927.

FURTHER TECHNICAL DETAILS

3. Titles of magazine articles are to be placed within quotation marks, and are to be followed by the title of the magazine in which they appear:

"The New Patriotism."

Harper's Magazine.

Edwards, Herbert.

"Zola and the American Critics."

American Literature, IV (1932), 114-129.

Listing the facts of publication:

1. For books, the facts of publication are the place of publication, the publisher, and the date of publication. These should follow in the order given:

New York: Thomas Nelson and Sons, 1929.

2. When books run into more than one edition, or when only one book of a set is used, or when a set entire is listed, these additional facts must be included in the bibliographic record. If the student finds any reference on the title page to the edition of the volume or volumes he is using, he should write that information immediately after the title:

Wilkinson, Marguerite.

New Voices.

Third edition.

Encyclopedia Britannica.

14th edition.

Holmes, Oliver Wendell.

A Mortal Antipathy.

Sixth edition.

Boston: Houghton Mifflin Company, 1886.

3. If the student uses only one book of a set, he should record that fact im-

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mediately after the title, or after the record of the edition, if that should intervene:

Moore, George.

A Story-Teller's Holiday.

Vol. I.

Parrington, Vernon Louis.

Main Currents in American Thought.

Vol. II.

New York: Harcourt, Brace & Co., 1927.

4. If the student wishes to list all the volumes in a set, the number of volumes constituting the set becomes the last entry on the bibliography card:

Moore, George.

A Story-Teller's Holiday.

London: William Heinemann Ltd., 1928.

2 vols.

Browne, Sir Thomas.

The Works of Sir Thomas Browne.

Edited by Charles Sayle.

Edinburgh: John Grant, 1927.

3 vols.

5. For articles taken from periodicals and magazines, the facts of publication are the volume and number, the date, and the pages within which the article is included. For popular magazines like *Harper's* and *The Atlantic Monthly*, both volume and number are given as well as the exact

FURTHER TECHNICAL DETAILS

date of the issue; for learned journals like the *Publications of the Modern Language Association* (PMLA) and *American Literature* it is customary to give the volume number in Roman numerals with the year of its issue following in parentheses:

Atlantic Monthly, Vol. 150, No. 1 (July, 1932), pp. 88-96.

PMLA, XLVIII (1933), 426-470.

Adams, James Truslow.

"The Crisis in Character."

Harper's Magazine, No. 999 (August, 1933), pp. 257-267.

Ament, William S.

"Bowdler and the Whale."

American Literature, IV (1932), 39-46.

(b) FOOTNOTE FORMS

The following forms translate the bibliography cards of the preceding pages into footnote forms. It should be restated here (see page 236) that no part of the source reference included in the text of the paper need be repeated in the footnote.

Listing of Authors (refer to pages 239-241).

1. L. M. Larson, *History of England*, pp. 66-70.
2. Legouis and Cazamian, *A History of English Literature*, p. 243.
3. Taft, McDermott, and Jensen, *The Technique of Composition*, p. 77.
4. Henry Seidel Canby *et al.*, *English Composition in Theory and Practice*, p. 222.
5. Anon., "New York's Exhibit of French Painting," *Literary Digest*, Vol. 116, No. 6 (Aug. 5, 1933), p. 19.
6. *The Borzoi* 1925, p. 3.

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7. Chaucer, *Works*, ed. Robinson, intro., pp. xiii-xvi.
8. *Selections from the Old Testament*, ed. Scott, intro., p. vii.
9. Manuel Komroff, ed., *Oriental Romances*, p. 85.

Listing of Titles (refer to pages 242-243).

10. John W. Cousin, *A Dictionary of English and American Authors*, intro., p. vii.
11. John Erskine, "Nathaniel Hawthorne," *Leading American Novelists*, pp. 234 ff.
12. R. W. Chambers and J. H. G. Grattan, "Piers Plowman," *A History of English Literature*, ed. Buchan, p. 77.
13. Herbert Edwards, "Zola and the American Critics," *American Literature*, IV (1932), 114-129.

Listing the facts of publication (refer to pages 243-245).

14. Oliver Wendell Holmes, *A Mortal Antipathy*, 6th ed. (Boston, 1886), p. 32.
15. V. L. Parrington, *Main Currents in American Thought* (New York, 1927), III, 37.
16. Sir Thomas Browne, *Works*, ed. Sayle (Edinburgh, 1927), II, 157.
17. James Truslow Adams, "The Crisis in Character," *Harper's Magazine*, No. 999 (August, 1933), p. 259.
18. F. H. Simonds, "The New Deal in Foreign Affairs," *The Literary Digest*, Vol. 116, No. 6 (Aug. 5, 1933), p. 3.
19. William S. Ament, "Bowdler and the Whale," *American Literature*, IV (1932), p. 46.

(c) ABBREVIATIONS USED IN FOOTNOTES

- ff. Meaning "the following" (pages). Thus, when a reference is made to material which comes from several succeeding pages, only the first page number is given, and it is followed by ff. (See note 6, page 206, and footnote 22, page 211.)
- ibid.* From Latin *ibidem* (in the same place). The student should use this to avoid repeating the title of a work from which he quotes or to which he refers several times in *successive* footnotes:
1. Joseph Conrad, *Lord Jim*, p. 200.
 2. *Ibid.*, p. 301.
- (See footnotes 13, 14, 15, and 17, page 210.)
- L. (or l.) Line. Used when referring to a single numbered line of poetry:
1. *Paradise Lost*, Bk. I, l. 26.
- Ll. (or ll.) Lines. Used when referring to more than a single numbered line of poetry:
1. Pope, *Essay on Criticism*, Part I, ll. 68-73.
- (See footnote 1, page 205, and footnote 8, page 207.)
- op. cit.* From Latin (work cited). The student should use this abbreviation if he has occasion to refer twice or oftener to the same work when the references are *separated* by others. This abbrevi-

BIBLIOGRAPHY OF REFERENCE BOOKS

viation replaces the title of the work, but *not* the name of the author:

1. Marguerite Wilkinson, *New Voices*, p. 149.
2. William Dunlap, *A History of the American Theatre*, p. 115.
3. Wilkinson, *op. cit.*, p. 413.
(See footnote 6, page 206.)

P. (or p.) Page. Used to refer to a single page.

(See footnote 2, page 205.)

Pp. (or pp.) Pages. Used to refer to more than one page.

(See footnote 6, page 206, and footnote 9, page 208.)

Vol. (or vol.) Volume. Used to refer to one volume only.

(See footnote 3, page 205.)

Vols. (or vols.) Volumes. Used to refer to more than one volume.

Be careful to note that *Ibid.* and *Op. Cit.* are underlined to indicate italics, which are necessary because these terms have been borrowed directly from a foreign language. All other underlines in the footnotes follow the rules established on page 223 in the discussion of bibliography forms.

6. Bibliography of Reference Books

Agriculture: Bailey, L. H. *Cyclopedia of American Agriculture*. 1917. 4 vols.

Allusions and Proverbs: Brewer, E. C. *Dictionary of Phrase and Fable*. 1927.

Century Cyclopedia of Names.

Lean, V. S. *Lean's Collectanea*. 1902-04. 5 vols.

Architecture: Sturgis, R. *Dictionary of Architecture and Building*. 1901. 3 vols.

Art: Champlin, J. D. *Cyclopedia of Painters and Paintings*. 1913.

Astronomy: Barton, S. W. and W. H. *A Guide to the Constellations*. 1928.

Biography: (British) *Dictionary of National Biography*. 1885-1927. 70 vols., including supplements.

(American) *National Cyclopedia of American Biography*. 1929. 21 vols.

Dictionary of American Biography. 1928- . 11 vols. (Not yet complete.)

Business and Commerce: *American Business Encyclopedia*. 1913. 5 vols.

Newark, N.J., Free Public Library. *Business Books and Guide to Business Literature*. 1920-1926.

Munn, G. G. *Encyclopedia of Banking and Finance*. 1924.

Classical Antiquities: Peck, H. T. *Harper's Dictionary of Classical Literature and Antiquities*. 1898.

Current Events: *Times* (London) *Official Index*. 1906- .

New York Times Index. 1913- .

American Year Book. 1910- .

Customs and Holidays: Brand, J. *Observations on the Popular Antiquities of Great Britain*. 1902. 3 vols.

Chambers, R. *Book of Days*. 1906. 2 vols.

Hazlitt, W. C. *Faiths and Folklore*. 1905. 2 vols.

Drama: Clarence, R. *"The Stage" Encyclopedia*. 1909.

Stage Year Book. 1908- .

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- Clark, B. H. *Continental Drama of Today*. 1915.
*British and American Drama of Today*. 1915.
- Education: Monroe, P. *Cyclopedia of Education*. 1911-13. 5 vols.
- History: *A History of All Nations from the Earliest Times*. 1905. 24 vols.
Cambridge Ancient History. 1923-28. 7 vols.
Cambridge Medieval History. 1911-30. 6 vols.
Cambridge Modern History. 1902-12. 13 vols.
- Channing, Edward, A. B. Hart, and F. J. Turner. *Guide to the Study and Reading of American History*. 1912.
- Industrial Arts: *Industrial Arts Index*. 1914- .
- Labor: Rand School of Social Science. *American Labor Year Book*. 1916- .
- Literature: (American) *Cambridge History of American Literature*. 1917-21. 4 vols.
 Manly, J. M. and Edith Rickert. *Contemporary American Literature, with bibliographies and study outlines*. 1929.
 (English) *Cambridge History of English Literature*. 1907-27. 15 vols.
 Manly, J. M. and Edith Rickert. *Contemporary British Literature, with bibliographies and study outlines*. 1929.
- Music: Eagefield-Hull, A., ed. *Dictionary of Modern Music and Musicians*. 1925.
 Grove, Sir George. *Grove's Dictionary of Music and Musicians*. 1928. 5 vols.
- Mythology: Bonnerjea, B. *A Dictionary of Superstition and Mythology*. 1927.
 Edwards, M. *Dictionary of Non-Classical Mythology*. 1923.
 Gayley, C. M. *Classic Myths in English Literature and in Art*. 1911.
 Gray, L. H. *The Mythology of All Races*. 1916-30. 11 vols.
- Political Science: McLaughlin, A. C. and A. B. Hart. *Cyclopedia of American Government*. 1914. 3 vols.
 Palgrave, R. H. I. *Palgrave's Dictionary of Political Economy*. 1926. 3 vols.
- Quotations: Bartlett, J. *Familiar Quotations*. 1914.
 Hoyt, J. K. *New Cyclopedia of Practical Quotations*. 1927.
- Religion and Ethics: *Catholic Encyclopedia*. 1907-22. 17 vols.
Encyclopedia of Religion and Ethics. 1908-22. 12 vols.
 Frazer, Sir James G. *The Golden Bough*. 1907-15. 12 vols. (This monumental study of magic and religion was greatly abridged, and was issued in a single-volume edition in 1922.)
New Jewish Encyclopedia. 1901-06. 12 vols.
The New Schaff-Herzog Encyclopedia of Religious Knowledge. 1908-14. 13 vols.
- Sciences: Cattell, J. McK., ed. *American Men of Science*. 1927.
 Thomson, J. S. *The Outline of Science*. 1922. 2 vols.
 Thorpe, Sir William A. *A Dictionary of Applied Chemistry*. 1918.
 Glazebrook, Sir Richard T. *A Dictionary of Applied Physics*. 1922- . 4 vols.
- Social Sciences: Seligman, R. A., ed. *Encyclopedia of Social Sciences*. 1930- . (Still in process of compilation.)
- Statistics: *Chicago Daily News Almanac and Year Book*. 1885- .
 Mulhall, M. G. *Dictionary of Statistics*. 1903.
Statesman's Year Book. 1864- . 65 vols.
 Webb, A. D. *The New Dictionary of Statistics*. 1911.
World Almanac. 1868- .

EXERCISES

EXERCISES

74. *Preliminary*

The research which the student undertakes to carry through, and the paper which is usually the result of that work, is the only real exercise. What we here presume to call "exercises" are merely short preliminary pieces of work intended to let the beginner feel some of the problems involved in the molding of intellectual materials to his own purpose. The student who does these few exercises intelligently will have saved himself much confusion when he later undertakes to carry through a consistent piece of research.

75. *Preparing a Bibliography* (pages 220-223)

- A. (Working time, 4-6 hours.) Taking a comparatively brief subject —
Henry VIII's dissolution of the monasteries
George IV's friendship with Beau Brummel
The Spanish Armada
The Beginning of the Anti-slavery movement in Boston
Any similar topic —

follow these directions:

1. Read an article on the subject in any standard encyclopedia.
 2. If there is a list of books at the end of the article, make out a bibliography card for each book.
 3. Go to the library and in the card catalogue see how many of these books the library contains.
 4. Then (from the *subject* heading) supplement your bibliography by making out cards for enough books to give you a total of twelve.
 5. Call for the twelve books, three or four at a time. Do not read them thoroughly, but glance at the chapter headings, look through the indexes, and browse here and there in each. Try to discover how much use each book is likely to be to you by spending only five or ten minutes with it.
 6. As you scan each book, write on the bottom of its bibliography card a phrase or a sentence reflecting your tentative opinion of the book and its worth in your research. The comments may vary widely: "worthless," "Chapter VI on monastic reform," "good illustrations and facsimiles," and so on.
 7. With the pack of cards completed, arrange for a conference with your instructor to discuss the possibilities of using the sources you have uncovered.
- B. (Working time, 5-7 hours.) Take a current subject which is still developing, as, for example, the local political campaign, a religious controversy which is prominent, some phase of the effect of machinery on a particular group of people, a bad or a good tax situation, and so on, and follow these directions:

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1. Read an encyclopedic article on your general subject.
2. Make bibliography cards for any magazine articles mentioned in the list at the end of the article.
3. Go to the library and use the periodical indexes to compile a complete bibliography of twelve references, making out cards and using, of course, only magazine articles.
4. If it is in the library, examine each article for which you have made a bibliography card.
5. Mark each card with a comment which will indicate the value of the article to you if, after a conference with your instructor, you decide to write a research paper upon the topic.

76. *Bibliography and Note Cards* (pages 220-234)

- A. Make a bibliography card for *this book* and number it 26, as if it were number 26 in a series of cards. Then follow these directions:
 1. Write on a note card the definition of a sentence, given on page 66.
 2. Write a note card expressing in your own words the conception of a paragraph as it is discussed in the opening pages of Chapter III.
- B. Make a bibliography card for an article in *Time*, *The Literary Digest*, or a similar magazine. Then follow these directions:
 1. Write a note card recording a collection of facts which the writer mentions in his article.
 2. Write a note card, putting in your own words the writer's opinion about the facts he has used.
- C. Make a bibliography card for an article dealing with the same subject as in B, but in a different magazine. Give the card number 103. Then follow these directions:
 1. Write a note card quoting at second hand some of the material in the article.
 2. Write a note card putting in your own words the same material you have just quoted.

77. *Using Footnotes* (pages 234-238)

In a very short paper, not more than one page long, use the materials you have gathered in the previous exercise for a brief discussion. Follow these directions:

1. In the first draft of the paper, put all the source references *in the text*. Make them complete, even to page numbers. Make them come in as gracefully as you can. Do *not* use footnotes.
2. With a red pencil underline all those parts of the source references which seem awkward.
3. Rewrite the first draft, placing the underlined references in footnotes at the bottom of the page.

CHAPTER EIGHT

EXPOSITION: OTHER FORMS

1. *The Examination*

THE NEED FOR CORRECT- NESS

Since in many courses the student's grade depends entirely upon what he writes in examinations, common sense suggests that the slipshod manner in which examination questions are frequently answered is almost fatal. It is manifestly impossible to expect a teacher to give credit for what was in the back of the student's mind but not upon his paper, or for information so incoherently expressed that a week later the student himself cannot tell what he meant. If he is to show how hard he has studied during the week or month or term and how much he knows, he must make his answers not only grammatically correct, but also complete and logical.

A student in a course in sociology was given this question: "What does Goldenweiser say about the guardian spirit of the American Plains Indians? Discuss." He wrote the following answer and protested when the instructor gave him a low grade:

Goldenweiser says that everyone has spirits. It appears only in winter. They take possession of men. Or merely acts as guardians. They must be placated, and it is a good thing to flatter them. It appears among almost all tribes of Indians.

The answer quoted below is merely the first rewritten by the student, but rewritten under the guidance of an instructor who believed that answers to examination questions should be as well written as other kinds of exposition:

Goldenweiser says that all American Indians, either as tribes or as individuals, believed in the existence of spirits. These spirits, appearing only in winter when man really needed help, manifested themselves in two ways: (1) they actually entered into a man's body and spoke through his mouth when, for example, he was to make a speech to his tribe; (2) or they merely guarded either the individual or the tribe from enemy attack,

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famine, or other harm. At any rate, the spirits, if they were to perform their duty, needed to be flattered or, if things were not going well, placated. The Indians believed that the spirits were lax in their guardianship only when angry. This belief and the others I have mentioned formed the roots of early American religion.

INTERPRETING THE QUESTION The correct answer to a question depends first upon the reading and interpretation of it. If the student reads the question carelessly he is very likely to write an inexact answer or even a wholly wrong one. It

is his duty as a writer of exposition to tell the examiner not only *all* he wants to know, but *only* what he wants to know. There is, for example, a vast difference between the words "define," "discuss," "list," and "criticize," and each term is an accurate guide to what is wanted in the answer. If one is asked to define the law of supply and demand, he should define it, and perhaps illustrate it, because illustration is an aid to definition, but if he goes on to discuss its effects on competition he is giving information which was not asked for.

ORGANIZATION Whether the question calls for a brief statement of fact or a full discussion, the student should always organize his material according to some obvious plan¹ before he begins to write. The student who wrote the answers previously quoted knew that the guardian spirit manifested itself in two ways. In the first version he gave only the vaguest suggestion of this division, but in the second he used the symbols 1 and 2. Had he planned to give more detail he might have added under each numeral the symbols *a*, *b*, *c*, and so on, to mark the further divisions. If he had wished to be less formal he could have used, in place of the symbols, transitional words and phrases like "first, the spirit might actually enter the body of..." and "second, it might merely guard..." or "One of the things the guardian spirit did was to enter the body of..." and "Another method by which it might proceed to..." In the second answer he did in fact use linking words and phrases² in addition to numbers.

STYLE An examination need not be written in a fine or flowery style, but it must generally be concise and always clear and exact. The answer should be stated so clearly that the in-

¹ The procedure for organizing the answer to an examination question is the same as that for any piece of writing. (See Chapter II, *The Theme*, page 20 ff.) If it is necessary to make a brief preliminary outline, the margin of the examination paper or book may be used.

² For a discussion of the use of linking words and phrases, see Chapter III, *The Paragraph*, page 51 ff.

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structor will not have to guess at the meaning. Anything beyond what is asked for does more harm than good. It is unwise to try to hide a lack of knowledge behind a barrage of words; it is better to write little or nothing than to try "bluffing," for bluffing, especially if it results in wordiness, will usually irritate an examiner. (See EXERCISE 78.)

2. *The Précis*

DEFINITION The examination, perhaps more than any other kind of writing, demands that the sense of many hundreds or thousands of words be concentrated into a few, but compression is often useful in other kinds of exposition. If class notes are to be intelligible they must give the whole gist of a lecture and the principal supporting facts in a very few words. If one is taking notes from books during research, or in making reports of any kind, the essence of a whole chapter must often be boiled down to a few sentences. The result of this process is the *précis*, a concise summary *in the student's own words* of what someone else has said.

The student who wrote the answers to the examination question previously quoted (page 251) was asked what Goldenweiser had to say about the guardian spirit of the American Plains Indians. What Goldenweiser said was, as far as the student was concerned, a fact. Goldenweiser explained and elaborated that fact for three and a half pages, but the student used only five sentences for his summary. Thus his answer was a *précis*: it was brief and it was in his own words. It differed from a paraphrase in that it did not attempt merely to repeat in different words everything that Goldenweiser said.

A PRÉCIS Let us look at a paragraph from Stuart P. Sherman's
OF PROSE "The Shifting Centre of Morality":

The heroine of current fiction has no soul — she has not even a heart; she has only a nervous system. She has no spiritual crisis; she has only nervous reactions. Our popular novelists — our Floyd Dells and Rose Macaulays, and W. L. Georges and Sinclair Lewises and McFees — never present their heroines in the grip of any such passion as shattered the heroines of the Brontë sisters. And yet these modern young women go through far more experiences than Charlotte Brontë ever dreamed it possible for any girl to have. Experiences which would have made the whole of life for Jane Eyre, experiences which would have raised her to rapture or cast her into the nethermost hell — our modern heroine goes through these at a week end, and brushes them aside "without batting an eyelid" — as she would say.³

³ *The Genius of America*, New York: Charles Scribner's Sons, 1923.

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For this paragraph several *précis* may be written. For example, each thought may be presented in a separate sentence:

The heroine of modern fiction lacks a capacity for real emotion; she reacts only with a nervous system. She does not let herself be carried away by overwhelming passion. Although she has many more experiences in a short time than old fashioned girls had in a life time, she takes all experiences casually.

A re-reading of the original paragraph shows that all three thoughts are not of the same value; that the second and third, which are closely allied, may be joined by co-ordination or subordination:

The heroine of modern stories lacks a capacity for real emotion. She reacts only with a nervous system. Although she has more experiences than the nineteenth-century girl had, she accepts them all casually, refusing to let herself be carried away by an overwhelming passion.

By further combination of ideas, this *précis* may be reduced still further:

The modern heroine lacks spiritual depth, for she has more experiences than the nineteenth-century heroine, but reacts to them all matter-of-factly.

In the final version (which is by no means a definitive one) what seems to be the main thought of the paragraph has been emphasized by the subordination of the minor thoughts.

*A PRÉCIS
OF POETRY* Writing a *précis* for verse is almost the same as writing one for prose. There is no difference in the actual process, but for some readers poetry is more difficult to interpret. Here is a short poem, "Portrait of the Artist," by Dorothy Parker:

Oh, lead me to a quiet cell
Where never footfall rankles,
And bar the window passing well,
And gyve my wrists and ankles.

Oh, wrap my eyes with linen fair,
With hempen cord go bind me,
And, of your mercy, leave me there,
Nor tell them where to find me.

Oh, lock the portal as you go,
And see its bolts be double...
Come back in half an hour or so,
And I will be in trouble.⁴

⁴ *Enough Rope*, New York: Horace Liveright, 1926.

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It is fairly easy to write a *précis* for this poem:

Though you put the author in prison or tie her up or blindfold her, you will not be able to keep her out of trouble.

Or perhaps because of its brevity this one is better:

Regardless of what you do to her, you will not be able to keep the author out of mischief.

Somewhat more difficult to summarize because of its more complicated thought and phrasing is Andrew Lang's sonnet, "The Odyssey":

As one that for a weary space has lain
Lulled by the song of Circe and her wine
In gardens near the pale of Proserpine,
Where that Aeaeon isle forgets the main,
And only the low lutes of love complain,
And only shadows of wan lovers pine,
As such an one were glad to know the brine
Salt on his lips, and the large air again,
So, gladly, from the songs of modern speech
Men turn, and see the stars, and feel the free
Shrill wind beyond the close of heavy flowers
And through the music of the languid hours,
They hear like ocean on a western beach
The surge and thunder of the Odyssey.⁵

Again several *précis* may be made for this. Perhaps the most obvious one is:

Although Ulysses and his followers were pleased by the luxuries of Circe, they longed for the hardships and joys of freedom. Modern men turn from the literature of our times because they, too, long for more natural freedom. They find this freedom in the poem "The Odyssey."

Simpler, however, and more to the point, is this:

Just as Ulysses was anxious to relinquish the enjoyable luxuriousness of Circe's island for the hardships of the sea, the modern man is glad to find release from our soft, luxurious literature in the adventurous and stormy poem "The Odyssey."

In both *précis* the thought has been presented in much the same order as in the poem. The intention, of course, has been to reduce the number of words to a minimum while retaining the principal ideas.

LENGTH All of the selections we have quoted have been short and have been summarized finally in a single sentence,

⁵ *The Poetical Works of Andrew Lang*, New York: Longmans, Green and Company, 1923.

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but a *précis* for a full length essay, a long poem, or a complete book may be one sentence or many. To determine just how many, the student himself will have to decide for what purpose he will use the *précis* and how many details he needs to include. If, for example, he makes a *précis* of Kant's *Critique of Pure Reason* to show what Kant's "pure reason" is, he may write "Pure reason is a sort of God-given intuitive power." If, however, he wishes to show how Kant arrived at the distinction between "pure reason" and the other rational functions of man, he must prepare a *précis* which is much longer and much more detailed, to show the logical steps through which Kant has worked his way.

ACCURACY Long or short, the *précis* must be accurate, and it is impossible to write an accurate *précis* without careful reading and analysis of the work to be briefed. No one should write a *précis* until he has read the original selection at least several times. One student who attempted to write a *précis* of Andrew Lang's "The Odyssey" gave it a quick glance and wrote, "A lover is longing for action." This statement is silly and inaccurate because the student did not take time to understand the phrases "as one that" (line 1) and "as such an one" (line 7). Another student could not understand the implied comparison between modern men and Ulysses because he had not read these words aright:

So, gladly, from the songs of modern speech
Men turn....

The writer who wants to make a brief must first know the meaning of words and names. One could not possibly write a good *précis* of "The Odyssey" without understanding the full implication of the words "Circe," "Proserpine," and "Aeaeon isle." Only complete understanding can produce an accurate *précis*. (See EXERCISE 79.)

3. The Definition

DEFINITION A definition is an explanation which sets off one object or idea from all others. It tells the meaning of a
DEFINED word or term by naming the class to which the object or idea belongs and by explaining how it differs from the others in its class. The class to which it belongs is called the *genus* and the qualities by which it differs from others in its class are called *differentia*. The particular value of definition in expository writing is that it helps author

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and reader to understand each other, especially when the things discussed are not common to the experience of both.

For this reason definitions are used frequently in textbooks, newspapers, and essays. Oliver Goldsmith, for example, in his essay "On Westminster Abbey," defined the abbey as "the place of sepulture [*genus*] for philosophers, heroes, and kings of England [*differentia*]." Walter Lippmann, in an essay on "The Social Set," defined his subject as "the people [*genus*] whose approval matters most intimately to us [*differentia*]."

These are brief definitions, reduced to their simplest terms. Arlo Bates, in his book *Talks on Literature*, took a paragraph to define sentimentality. One may not agree with his concept of the term, but at least Bates gives a definite and clear idea of what it means to him:

In emotion we express the difference between the genuine and the counterfeit by the words "sentiment" and "sentimentality." Sentiment is what a man really feels; sentimentality is what he persuades himself that he feels. The Bad Boy as a "blighted being" is the type of sentimentality for all time. There is about the same relation between sentimentality and sentiment that there is between a paper doll and the lovely girl it represents. There are fashions in emotions as there are fashions in bonnets; and foolish mortals are as prone to follow one as another. It is no more difficult for persons of a certain quality of mind to persuade themselves that they thrill with what they conceive to be the proper emotion than it is for a woman to convince herself of the especial fitness of her face for the latest device in utterly unbecoming headgear. Our grandmothers felt that proper maidenly affection required them to be so deeply moved by broken hearts and unrequited affection that they must escape from the too poignant emotion by falling into the arms of the nearest man. Their grandchildren of today are neither more or less sincere, neither less or more sensible in following to extremes other emotional modes which it might be invidious to specify.⁶

More detailed and still longer is the definition of Jargon found in a book frequently referred to by all who are interested in style, *On the Art of Writing*, by Sir Arthur Quiller-Couch:

I remember to have heard somewhere of a religious body in the United States of America which had reason to suspect one of its churches of accepting spiritual consolation from a colored preacher — an offense against the laws of the Synod — and dispatched a Disciplinary Committee with 5 power to act; and of the Committee's returning to report itself unable to take any action under the terms of the reference, for that while a

⁶ Arlo Bates, *Talks on the Study of Literature*, Boston: Houghton Mifflin Company.

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person undoubtedly colored had undoubtedly occupied the pulpit and had audibly spoken from it in the Committee's presence, the performance could be brought within no definition of preaching known or discover-
10 able. So it is with that infirmity of speech — that flux, that determination of words to the mouth, or to the pen — which, though it be familiar to you in parliamentary debates, in newspapers, and as the staple language of Blue Books, Committees, official Reports, I take leave to introduce to you as prose which is not prose and under its real name
15 of Jargon.

You must not confuse this Jargon with what is called Journalese. The two overlap, indeed, and have a knack of assimilating each other's vices. But Jargon finds, maybe, the most of its votaries among good douce
20 people who have never written to or for a newspaper in their life, who would never talk of "adverse climatic conditions" when they mean "bad weather"; who have never trifled with words such as "obsess," "recrudescence," "envisage," "adumbrate," or with phrases such as "the psychological moment," "the true inwardness," "it gives furiously to think." It dallies with Latinity — "sub silentio," "de die in diem," "cui bono?"
25 (always in the sense, unsuspected by Cicero, of "What is the profit?") — but not for the sake of style. Your journalist at the worst is an artist in his way; he daubs paint of this kind upon the lily with a professional zeal; the more flagrant (or, to use his own word, arresting) the pigment, the happier is his soul. Like the Babu he is trying all the while to embellish
30 our poor language, to make it more floriferous, more poetical — like the Babu for example who, reporting his mother's death, wrote, "Regret to inform you, the hand that rocked the cradle has kicked the bucket."

There is metaphor; there is ornament; there is a sense of poetry, though as yet groping in a world unrealized. No such gusto marks — no such zeal,
35 artistic or professional, animates — the practitioners of Jargon, who are, most of them (I repeat), douce respectable persons. Caution is its father; the instinct to save everything and especially trouble; its mother, Indolence. It looks precise, but it is not. It is, in these times, *safe*: a thousand men have said it before and not one to your knowledge had been prosecuted for it. And so, like respectability in Chicago, Jargon stalks unchecked in our midst. It is becoming the language of Parliament; it has become the medium through which Boards of Government, County
40 Councils, Syndicates, Committees, Commercial Firms, express the processes as well as the conclusions of their thought and so voice the reason of their being.
45

Has a Minister to say "No" in the House of Commons? Some men are constitutionally incapable of saying no; but the Minister conveys it thus: "The answer to the question is in the negative." That means "no." Can you discover it to mean anything less, or anything more except that
50 the speaker is a pompous person? — which was no part of the information demanded.

That is Jargon, and it happens to be accurate. But as a rule Jargon is by no means accurate; its method being to walk circumspectly around.

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its target; and its faith, that having done so it has either hit the bull's-eye
55 or at least achieved something equivalent, and safer.

Thus the clerk of a Board of Guardians will minute that

In the case of John Jenkins deceased the coffin provided was of the usual character.

Now this is not accurate. "In the case of John Jenkins Deceased," for
60 whom the coffin was supplied, it is wholly superfluous to tell us that he is deceased. But actually John Jenkins never had more than one case, and that was the coffin. The clerk says he had two — a coffin in a case; but I suspect the clerk to be mistaken, and I am sure he errs in telling us that the coffin was of the usual character; for coffins have no character,
65 usual or unusual.

For another example (I shall not tell you whence derived) —

In the case of every candidate who is placed in the first class [so you see the lucky fellow gets a case as well as a first class. He might be a stuffed animal: perhaps he is] — In the case of every candidate who is placed in
70 the first class the class-list will show by some convenient mark (1) the Section or Sections for proficiency in which he is placed in the first class and (2) the Section or Sections (if any) in which he has passed with special distinction.

"The Section or Sections (if any)" — But how, if they are not any, could
75 they be indicated by a mark however convenient?

The examiners will have regard to the style and method of the candidate's answers, and will give credit for excellence in *these respects*.

Have you begun to detect the two main vices of Jargon? The first is that it uses circumlocution rather than short straight speech. It says:
80 "In the case of John Jenkins Deceased, the coffin" when it means "John Jenkins's coffin"; and its yea is not yea, neither is its nay nay; but its answer is in the affirmative or in the negative, as the foolish and superfluous "case" may be. The second vice is that it habitually chooses vague woolly abstract nouns rather than concrete ones.⁷

Jargon, as we now know, is *not* journalese, but it is a lazy habit of using words loosely and inexactly. By telling us that it is diction, Quiller-Couch tells us its *genus*. By telling us how it differs from journalese and from exact language, Quiller-Couch gives us its *differentia*. He then proceeds to illustrate jargon, so that we will be certain to understand him.

STRUCTURE Whatever their length, however, all definitions must contain clear explanations of the *genus* and *differentia* of the terms defined. For the sake of convenience the previously quoted

⁷ Sir Arthur Quiller-Couch, *On the Art of Writing*, Cambridge: Cambridge University Press, 1921. Used by permission of G. P. Putnam's Sons, publishers.

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definitions have been reworded and placed upon a chart so that their similarity will be immediately apparent:

CHART OF DEFINITIONS

<i>Name</i>	<i>Genus</i>	<i>Differentia</i>
DEFINITION is an	EXPLANATION	differing from other explanations by
		TELLING THE OBJECT'S CLASS and TELLING HOW THE OBJECT DIFFERS FROM OTHERS IN ITS CLASS
WESTMINSTER ABBEY	is the SEPULTURE	differing from other sepulchres by being
		FOR THE BURIAL OF PHILOSOPHERS, HEROES, AND KINGS OF ENGLAND
SOCIAL SET	is composed of PEOPLE	differing from other people by the fact that it is they
		WHOSE OPINION MATTERS MOST INTIMATELY TO US
SENTIMENT is the	EMOTION	differing from other emotions by being
		SINCERELY FELT
SENTIMENTALITY	is the EMOTION	differing from some emotions by being
		INSINCERELY FELT
JARGON	is DICTION	differing from other diction by being
		VAGUE and WORDY

In explaining *genus* and *differentia* it is necessary to follow one standard rule: *do not define an object in terms of itself*; that is, do not say that "sentiment is sentiment sincerely felt" or that "narration is the narration of action." If we do not know what sentiment is we certainly shall not discover by being told that it is sincerely felt sentiment. To understand, we must know whether it is an action, a feeling, a country, or a piece of machinery, and we must be told in terms that we can understand. If we are not familiar with the term *set* as used to refer to a group of people, to say that "a social set is the set of people whose opinion matters most intimately to us" will not explain Lippmann's meaning. Much clearer is the familiar

"group of people." To say that "Westminster Abbey is the abbey where philosophers, heroes, and kings of England are buried" does not help us if we do not know what an abbey is or, more important here, if we do not know the particular meaning in which Goldsmith uses the word.

If the terms of the definition are to mean anything, the writer must always keep his readers in mind. A chemist may well define iron for another chemist by giving its place in the Periodic Table, but for the ordinary man he must describe it in terms of its obvious properties. Instead of saying that it is a metal with a periodicity of 55.85 he must say that it is a hard, white metal which, because it is common, easily combined with other metals, and easily molded into shapes, is used in making tools, structural parts, and machinery.

Wherever space allows, a definition should, in addition to *genus* and *differentia*, include examples which show clearly what the object is. Arlo Bates's definition of sentimentality as "what a man persuades himself to feel" is good enough as far as it goes, but the reader does not understand how much one persuades himself to feel until Bates illustrates by mentioning the bad boy, the woman who faints into the arms of the nearest man, and people who blindly follow fashions in clothes. Quiller-Couch's clear and apt use of illustration is a powerful aid to definition; he parades in front of the reader many specimens of "jargon" to show what it looks like and how to recognize it. The definition itself is an aid to clarity; it must be kept an aid by every possible device, and illustration is one device that everyone can use. (See EXERCISE 80.)

4. *The Review, the Critical Review, and the Criticism*

Often during his college career the student will be asked to write reports on books. The report will vary according to the course and the instructor's wishes, but generally it will be one of three kinds: a review, a critical review, or a criticism. The review of a book deals with the contents rather than with the reviewer's opinion of them; the critical review deals almost equally with the contents and with the reviewer's opinion of them; and the criticism emphasizes opinion. Thus the three forms range from the almost purely factual essay to the essay of opinion.

The following examples illustrate the three types. The first, by

Harry Hansen, is a review of one book, *Jehol — City of Emperors* by Sven Hedin: ⁸

JEHOL, CITY OF EMPERORS

Sven Hedin, whose *Across the Gobi Desert* was widely read last year, has just recorded his experiences in visiting and studying the summer capital of the Chinese Emperors, Jehol, once called the Fontainebleau of China. In *Jehol, City of Emperors*, he tells of his delight in the architecture and
 5 decoration of the Lama temples, now slowly falling into ruin through neglect. Through the enterprise of a Chicago man, Vincent Bendix, he was enabled to visit Jehol with the object of bringing back into Western lands a Chinese temple, with the result that two replicas of the Potala temple, or golden pavilion, were made in China. The first has already
 10 been erected in Chicago and the second is to be built in Stockholm. In this book Sven Hedin tells how the temples of Jehol now appear and to what uses they were originally put, giving at the same time a running historical account of the emperors associated with them. Jehol is 114 miles from Peking and owes its glories to the eighteenth century. But
 15 its history goes much farther back. Since 1861, however, it has been abandoned, and there is no longer an emperor in China. The explorer recites some of the famous stories about the women of the past and events that took place in Jehol. The book is profusely illustrated by full-page plates from photographs giving details of the architecture.⁹

Hansen strictly limits his discussion to statements of fact, that is, to what the book actually contains.

The second example, a critical review of the same book, is by Roy Chapman Andrews, himself a famous explorer:

WHERE ARMIES TREAD

Dr. Hedin's book on Jehol could not have appeared at a more opportune time. The drive of the Japanese army to assimilate the province of Jehol within the new state of Manchukuo has focused world attention upon this almost forgotten residence of the Manchu emperors.

5 In 1930 Dr. Hedin went to Peking for the purpose of making two replicas of a Lama temple — one for Chicago and one for Stockholm. The work was financed by Mr. Vincent Bendix of Chicago. I was in Peking at the time of Dr. Hedin's arrival and often consulted with my old friend about the proposed temple replicas. He made an exhaustive
 10 survey of the temples of Inner Mongolia but found none that would be

⁸ Translated from the Swedish by E. G. Nash, New York: E. P. Dutton and Company, 1932.

⁹ *Harper's Magazine*, February, 1933.

REVIEW, CRITICAL REVIEW, CRITICISM

suitable until he went to Jehol. There he saw at once that the beautiful Golden Pavilion was admirably suited for his needs. Under the direction of his associate, Dr. Gösta Montell, ethnographer, and his assistant, Georg Söderbom, measurements, drawings, and all necessary data were
15 obtained by the Chinese architect and his native artist. The temple for Chicago has been erected and fully furnished. It is indeed a beautiful reproduction and reflects the greatest credit upon all who have been associated with its construction.

Dr. Hedin became so enamored of the charm of Jehol and its environs
20 that he determined to embody his impressions in a book. In his foreword he says:

With the help of fantasy, this book might have been made into a romance concerning the brilliant reign of Ch'ien-lung, but I have preferred to keep to the solid ground of truth. The historic events connected with Jehol have
25 been built up from western sources, and from Chinese documents, scarcely any of which have ever been translated into western languages. In chapters IX-XII fantasy has a place, and there we are principally indebted to modern Chinese authors.

I have read Dr. Hedin's book with a very keen personal interest, because I know intimately the places and buildings which he describes.
30 His story of the journey to Jehol in the first chapter is charmingly written and brought back a rush of memories. The road to the City of Emperors winds its way through some of the most beautiful scenery of North China. Dr. Hedin has caught the spirit of the country, and one might almost
35 feel that he were living in the past, even when he bumps his way across the stones and ruts of this ancient highway.

No one can know Dr. Hedin without feeling that he has the rare gift of sympathy for the people with whom he comes in contact and a vivid imagination and esthetic appreciation of their surroundings. In *Jehol —*
40 *City of Emperors*, one will not find a prosaic statement of facts. The whole narrative is tinged with the romance and splendor of the past. Although Hedin's writings on geographical subjects have been my textbooks of exploration, this is of a totally different type. He has wisely refrained from a tiresome guidebook description of the many temples at Jehol.
45 Instead he has limited himself to kaleidoscopic pictures of several temples which are sufficient for them all. He has then recreated for the reader the historical events which were directly connected with these temples.

He tells the history of the flight of the Torgot from Russia and their return to China. He pictures the visit of the Tashi Lama and draws
50 upon his intimate knowledge of Central Asia to reconstruct for the reader a picture of the great funeral cortege, starting on its long journey, across Asia. He tells of K'ang-hai, the great Manchu Emperor, founder of the summer palace at Jehol, and gives an interesting picture of the Emperor through his decrees and daily life.

55 The sixty-year reign of K'ang-hai's grandson, the Emperor Ch'ien-lung, was the last glorious period in the annals of China. The Empire flour-

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ished as seldom before and arts and crafts of every description found a place in the Emperor's favor. The story of his reign, as Sven Hedin tells it, and of the life of the court is one of the most fascinating chapters of the book.

It is almost incredible that only seven years ago a Chinese general, stationed with his troops at Tung Ling, the burial place of the Manchu emperors, should have looted the tomb of this famous Emperor. With that of the Empress Dowager, his coffin was broken open in the search for jewels and the bones of these great personages of history thrown to the four winds of Heaven. I had thought that even a Chinese soldier would have had enough veneration for those who had made China great to have respected their last resting places. Hedin tells the fate of many of the greatest works of art in China in a sentence when, speaking of the Potala of Jehol, he says: "No one offers them a farthing toward the upkeep of China's most glorious and monumental relic of antiquity. In ten or twenty years it will be nothing but a mass of ruins." It is a sad story and indicates most strikingly how far modern China has departed from the ways of its ancestors.

Jehol — City of Emperors is altogether a delightful book. I commend it to every reader, whether or no he is particularly interested in China. The sympathetic imagination with which Hedin has painted a picture of the past in its relation to this great summer resort of the Manchu dynasty cannot fail to charm every intelligent reader.

The volume is illustrated by sixty-two well-chosen plates which show details of the temples better than could have been done in words.¹⁰

Andrews tells as much about the contents of Hedin's book (fact) as Hansen does, but he adds a good deal of personal reminiscence and evaluation (opinion). Perhaps the similarities and the differences of the two types are best seen thus:

"JEHOL, CITY OF EMPERORS"

The identity of Sven Hedin,
the author (lines 1-3)

Synopsis of contents (lines 4-18)

Mention of illustrations (lines 18-19)

"WHERE ARMIES TREAD"

The book's significance (lines 1-4)

The identity of Sven Hedin, the
author (lines 5-18)

Reason for critic's interest
(lines 29-30)

Hedin's writing ability (lines 34-36)

Synopsis of contents (lines 39-60)
Critic's thoughts about contents
(lines 61-74)

Critic's recommendation to reader
(lines 75-79)

Mention of illustrations
(lines 80-81)

¹⁰ *Saturday Review of Literature*, February 4, 1933.

Though both essays have three similar divisions, the critical review contains five, all dealing with opinion, which the other does not have. We include next a report on several books by one author. It is a criticism, written by a student, William Strand, and in it the emphasis is placed upon opinion far more than in the critical review. The facts, which are mainly references to books written by Percy Marks, are used only to substantiate the opinions of the critic:

PERCY MARKS

Percy Marks's vivid though sometimes rather luridly overdrawn pictures of undergraduate life are conceived with such clarity and with such frankness that they soon break down the barrier of aloofness which usually exists between the reader and the typical author of the collegiate
 5 novel. He, as has often been said, has a way, all his own, of wallowing in the gutter and of making the pleasure and the delight that he seems to derive therefrom appear to be so desirable to his readers that they soon find themselves wallowing there beside him.

Another attraction which Percy Marks has for me lies in the fact that
 10 he was for several years an English Professor at Brown University and that he wrote mainly of undergraduate life there. Consequently, having also spent some little time in Providence, I feel myself upon a more or less intimate basis with him. I believe that, in the last analysis, the enjoyment which I am able to derive from his works is based upon the fact that
 15 the action of his stories takes place among the familiar scenes of my freshman and sophomore college years.

Percy Marks, today, holds a very minor position among American novelists. His writing was not of the type which was able to achieve for him a reputation of brilliance or greatness. Experience has shown that
 20 the sensational novelist — Rex Beach or Elinor Glynn, for instance — soon outlives his popularity. This statement is applicable to Mr. Marks. His first novel, *The Plastic Age*, appeared at a period when the public was clamoring for any kind of suggestive story. There was, at the same time, a strong tendency toward the sex novel. Marks, with the publication
 25 of his first book, gave the public a story that was of no particular merit but which contained just the right amount of filth to reward him with instantaneous popularity. He succeeded also in making the college novel famous; he is, in large measure, responsible for the mass of collegiate literature which has flooded the bookstands since his arrival upon the
 30 literary horizon. But soon public interest in *The Plastic Age* began to decline. The seemingly insatiable public thirst for dirt was at last satisfied and consequently Mr. Marks found himself to be an outcast sensationalist for whose works there was little or no public demand.

The Plastic Age, with its weak plot and with its page after page of idle
 35 chatter, is trash — amusing at times, but at other times exceedingly

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boring. It is, on the whole, valueless. Hugh Carver went to college as young, as innocent, as naïve as the average freshman. He soon lost himself and his personality in his four years of existence there. As is the case with most of us, his ideals were crushed, his illusions were shattered.

40 But as is also the case with most of us, Hugh finally emerged at the end of four years a somewhat sadder but a much wiser man than he might otherwise have been.

We who are having or have had the experience of a college education can readily understand the various problems which, one after another, 45 confronted Hugh and overwhelmed him for a time. We can also appreciate the fact that Hugh was, as a result of those experiences and those problems, better fitted to enter the outside world and to begin his long, bitter struggle for the type of existence which most of us dream of and hope some day to achieve. On the other hand, I am very much afraid that 50 those readers who have not had the college experience can see in *The Plastic Age* only a picture of the "Younger Generation" which, so they say, is rapidly going to wrack and ruin.

With one exception, his other books do not help his cause. The exception is *Which way Parnassus?* The book is, in my estimation, the best of 55 Mr. Marks's works. It is not, like *The Plastic Age*, a novel. It is a series of critical essays devoted to various aspects of a university and of university life. Generally the essays display a sound judgment with no lost motion or groping for subtlety of criticism. The attacks are pertinent, brief, well commanded, and outspoken. As Mr. Marks expresses in his "Purpose," 60 there is no conscious attempt to muckrake. The tone of the essays is agreeable and delightfully informal, but at no time is the reader allowed to forget, in the style, the point at issue. The style, inoffensive, yet biting and critical, adds to the charm of the essays.

The other books have little to commend them. *Martha, A Dead Man* 65 *Dies* and *The Unwilling God* are successive novels, each one less impressive than the one preceding. They all bear the stigma of "production at so much a word." The last one appeared as a serial in *College Humor*, a fact which is, I believe, indicative of Mr. Marks's reputation as a novelist.

But in spite of all my rather bitter comments, I like Percy Marks. 70 Although he has absolutely no appeal to the intellect and although he does not offer much meat upon which to chew, he does offer rare entertainment to my rather perverted and, I am afraid, indiscreet literary tastes. I hope that he will succeed in discovering some means of gaining back his lost popularity. If such is the case the book which so blesses him will 75 be among the most treasured upon my bookshelves.

Had Strand been criticizing one book instead of several, he could have followed almost exactly the same plan that he used
THE STUDENT followed almost exactly the same plan that he used
REPORT in the paper we have just quoted. He could have
referred to parts of one book instead of to entire
books when he wanted examples to explain his generalizations. The

REVIEW, CRITICAL REVIEW, CRITICISM

student is not usually an authority upon the work he is reading unless, as Strand fortunately discovered, the book happens to be about a phase of life with which he is intimately acquainted. Seldom can he expect to judge the significance of a book as accurately as Roy Chapman Andrews judged *Jehol — City of Emperors*, but he can usually learn something about the subject and he can always tell what he thinks of the work after a more or less systematic consideration. Almost any student, for example, can write a report which follows this outline, intended for a critical review of a novel:

- I. Introduction.
 - A. Identity of the author. (*fact*)
 - B. Type of book (historical romance, social treatise, mystery story). (*fact*)
- II. The Plot.
 - A. The story (in not more than five sentences). (*fact*)
 - B. How developed (smoothly, awkwardly, and so on). (*opinion*)
- III. The characters.
 - A. The principal characters (who they are, in not more than five sentences). (*fact*)
 - B. How portrayed (sketchily, realistically, and so on). (*opinion*)
- IV. The setting.
 - A. What it is (time, place, in not more than two or three sentences, unless unusually important). (*fact*)
 - B. How portrayed (vaguely, in detail, and so on). (*opinion*)
- V. The style.
 - A. General characteristic (rapid, halting, confused, and so on). (*fact*)
 - B. Appeal (with examples). (*opinion*)
- VI. Final Impression upon the critic. (*opinion*)

The structure can, of course, be varied at will.

Even if one has never reviewed a book and has no definite idea of how to go about the job he can ask himself certain questions which will help him to form an opinion. Indeed, he cannot avoid answering some of these questions as he reads. Did the book interest him? What did he think of it? Did his mind wander, and if it did, was it the author's fault? Did the book remind him of any other book he has recently read? Does he feel that he wasted his time in reading it?

Strand realized that he was not an accomplished critic. Nevertheless, as he read the works of Percy Marks he compared their setting with what he knew of Providence, and he compared the students in *The Plastic Age* with himself and his friends. Above all he followed the

EXPOSITION: OTHER FORMS

admonition given in Chapter VI, pages 187-188: he formed his own opinion and, although with a bit of apology, he expressed it. He did not write an answer to the question "What does my instructor want me to think?" He wrote answers to the questions, "What are the literary qualities of these works?" and "What do I think of them?" He put down what he thought, and largely because he was sincere he wrote an interesting paper and a legitimate and honest piece of criticism. (See EXERCISE 81.)

EXERCISES

78. *The Examination* (pages 251-253)

The following passages consist of questions which may appear on examinations, and answers to those questions. Criticize the answers and then rewrite them, considering grammar and logic, interpretation, organization, style, and so on. Suppose that the answers contain at least all the facts necessary, but realize that they may contain extraneous material.

1. *Question:* Give, in outline form, the four periods of Shakespeare's dramatic career, the approximate dates of each period, and at least two plays typical of each period.

Answer: The period that I like best is the one in which he wrote what is called Tragicomedy, and some Romantic plays. I probably like this period best because *The Winter's Tale* was the first play by Shakespeare I ever read and because *The Tempest* has the strange creation, Caliban. It was probably included in the years 1609-12, and was his fourth period. I dislike most of the plays written in the first period, generally called his Apprenticeship, because the plays in it are stiff, like *Love's Labour's Lost*, or full of blood and thunder, like *Titus Andronicus*. Dates: 1590-95. Other periods are his second (1595-1601), Chronicle and High Comedy, containing *Henry IV* and *As You Like It*, and the third, Tragedy and Irony, *Hamlet* and *Measure for Measure*, 1601-1609. I like Shakespeare's plays better than I like those by either Marlowe or Jonson.

2. *Question:* Define briefly the following terms used in the oil refining industry: (a) intermittent process, (b) white naphtha, (c) paraffine oil, (d) cracking, (e) spindle oil.

Answer: Spindle oil, thin, used to lubricate light machinery as sewing machines, Intermittent process, method of distilling oil, major part done in one still, oil heated to successively higher temperatures by gradually increasing fires beneath it. Paraffine oil, distilled from coal and shale — cracking, process used to break down heavy oils, they are heated, allowed to cool, then, while cool, are dropped back on hot

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liquid oil, and thus made to decompose; white naphtha, an early, poorly refined oil (about 1823) used in lamps.

3. *Question:* Recount the legendary origin of the river Acis which rises at the foot of Mount Aetna.

Answer: Galatea, a sea-nymph.

In love with Acis, shepherd.

But Cyclops in love with Galatea.

One day Cyclops saw Acis and Galatea together.

Became infuriated, pursued.

Galatea escaped beneath the sea.

Acis could not.

Cyclops threw boulder, struck Acis, killed him, rock remaining on top of Acis.

Galatea tried to stop blood flowing from Acis.

Gradually blood became paler and paler.

Turned to water.

Became source of river Acis.

4. *Question:* According to Carpenter, in *The American Advance*, how did the United States acquire Florida?

Answer: Florida was discovered by the peerless leader of the brave Spaniards, the great Ponce de Leon, who, with that overpowering longing which possesses all mankind even today, was searching for the Fountain of Youth. Many other Spanish leaders visited the land of flowers after that date, 1512, all of them telling tales of the immense riches of the land, its magnificent beauty, its luxurious foliage. Huguenots, too, searching for the unheard-of religious freedom for which, even then, America served as the brightly burning beacon, settled there in the last half of the 16th century, but Spain, after a bloody sea battle with the French fleet, retained control, although raids, some successful, some unsuccessful, were made from time to time by the French and the English.

To make a long story short, and passing over countless deeds, some of them brave and heroic, some bloody and shameless, when, in 1783, peace was declared between England and the United States, Spain still controlled much of Florida, although, in 1795, she gave up all land north of the thirty-first parallel. When, in 1803, the Louisiana Purchase was made, America claimed Florida also, and later attempted to make laws which would apply to Florida as well as to the other Gulf states, and in 1804 Jefferson, in spite of Spanish protests, attempted to collect customs duty from parts of Florida. (West Florida) In 1810 James Madison issued a Presidential Proclamation definitely claiming West Florida as ours, and in December of that year the Governor of the Territory of Orleans, Claiborne, took military possession of the district.

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When the Seminole Indians, residing in Florida, began to massacre white people, General Andrew Jackson, later to become the masterful leader of Democracy in our glorious land, entered Florida with a military force. Soon after he withdrew, but again, in 1818, using the Seminoles as an excuse, he re-entered Spanish territory. This act gave rise to extensive diplomatic exchanges, and in 1819 a treaty was devised, by which Spain ceded Florida to us for certain other considerations which were, as far as we were concerned, negligible. But Spain did not ratify the treaty, although our military forces were in possession and our ships entering and leaving the harbors as though the land belonged to us. Spain delayed for one reason or another, a habit of all who wish to prolong an evil day as long as possible, but the King of Spain finally signed the treaty in 1820, and in 1821 the treaty ratifications between the two countries were exchanged. On July 10, 1821, our youthful nation took formal possession of territory belonging to that power which had once ruled a large part of our known world. General Andrew Jackson was the American emissary.

79. *The Précis* (pages 253-256)

A. Below are indicated passages of which you are to make *précis*. Let us suppose that you are preparing to write a research paper. In it you intend to make only brief reference to information gleaned from each passage. A *précis* one sentence long will, consequently, contain all necessary information. Do not paraphrase.

1. The paragraph by Henry Seidel Canby, page 46.
2. The first paragraph from the passage by Max Beerbohm, page 352.
3. The paragraph by André Siegfried, page 40.
4. The paragraph by Charles and Mary Beard, page 127.
5. The paragraph by H. L. Mencken, page 361.
6. The paragraph by Woodrow Wilson, page 38.
7. "Always A Man Left," pages 25-26.
8. "It Don't Teach You Nothing" by William Saunders, pages 183-184.
9. "Just One Companion" by Daniel Johnston, pages 192-193.
10. "Why the Sky Looks Blue" by Sir James Jeans, page 4.

B. Make *précis* of the passages indicated below. The *précis* should be made as if they were notes, to be used later for review. After each passage, is indicated the number of sentences a *précis* of it should probably contain.

1. The passage by Don Marquis, pages 41-42. (3 sentences)
2. "Football," pages 5-6. (2 sentences)
3. "Life in the Neolithic Age" by H. G. Wells. (2 sentences) pages 171-174.
4. "A Drearly Mechanical Process" by Bernard DeVoto, pages 181-183. (3 sentences)
5. "Medieval Medical Standards" by Edward Hauck, pages 205-214. (5 sentences)

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C. Make *précis* of the narratives indicated below. The *précis* should be made as if the information in them would be used for a theme (1500 words) on modern narration, in which there is to be a certain amount of summary. Make each as brief as you can without omitting the essentials of the narratives, but in no case should the *précis* be more than 5 sentences long.

1. "All the Other Freaks" by Edward Harris, pages 284-285.
2. "Patient's Diary" by Francis R. O'Brien, pages 290-292.
3. "Benefit" by Charles Weir, pages 299-303.
4. "Dangerous Man" by Oliver La Farge, pages 303-307.
5. "Mrs. Adis" by Sheila Kaye-Smith, pages 307-312.

D. If, in your composition course, you are using a book of outside readings, you should make *précis* of all essays or stories read, handing them in once a month to your instructor for criticism. Writing these *précis* will serve two purposes. It will teach you to read carefully and accurately. It will save you time before the final examination, for if your *précis* are accurate you will be able to read them instead of the larger originals for review. For your own good you should also make *précis* of your reading for your other courses.

80. *The Definition* (pages 256-261)

A. Construct a chart like that given on page 260. Then upon it analyze the following definitions found elsewhere in this book:

1. sunlight, I; 4:17
2. "heat," II; 25:27
3. "roller," II; 25:41
4. worst criticism, IV; 66
5. private institutions, VI; 176:75
6. kitchen-middens, VI; 171:3
7. "The finest megalithic ruin in Europe," VI; 172:37
8. grinds, VI; 191:121-127
9. freaks, IX; 284:12
10. type-bar machines, XI; 338:1

B. Each of the following definitions contains *genus* and *differentia*, one of which may be faulty. Analyze each definition and rewrite it, if necessary, so that the *genus* and *differentia* are clear to the average student in your class.

1. An engineer is an engineer who can do for a dollar what an ordinary man would do for two dollars.
2. A subject is the part of speech which is the subject of the sentence.
3. Economics is the social science which treats of that portion of economy that is concerned with earning a living.
4. A sloth lives in trees and creeps and crawls instead of moving rapidly.
5. Steel is steel made of iron, carbon, and small percentages of other ingredients.

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6. A biplane is an aeroplane with two sets of wings, one set above the fuselage, one set below.
 7. Language which is illiterate is spoken by illiterate people.
 8. A gentleman always acts in a gentlemanly manner.
 9. You will always find a gangster associated with a gang.
 10. A pal is someone you pal around with.
- C. What means did the authors of the following definitions use to make certain that their meanings would be clear:
1. sentimentality, VI; 257
 2. prison management, III; 47:2
 3. ravelling, III; 50:8
 4. Guardian spirits, VIII; 251-252
 5. sunlight, I; 4
 6. individualism, XII; 358:3
 7. the procrastinator, XIII; 392
- D. On page 329 is a definition of a fir tree. Is the *genus* given? How would you make the definition clearer? Show by rewriting it.
- E. Define *success in sports* in no more than two sentences. Define *adversity* in no more than one paragraph. After your definitions are completed, compare the one on success in sports with the student's definition of the same term, I; 5:10, and compare the one on adversity with that by Edgar J. Goodspeed, XIII; 388.
- F. Construct another chart like that on page 260 (or like that called for in Exercise 80-A). Then, accepting each of the following terms as a correct *genus*, give it a name and *differentia*. Enter the entire definition on the chart.
- | | |
|------------------|-----------------------------|
| 1. magazine | 6. theatrical entertainment |
| 2. music | 7. ball game |
| 3. pleasure boat | 8. teacher |
| 4. student | 9. house |
| 5. school | 10. untruth |
- G. Select three of the following terms. Define each so that all of your classmates will be able to understand it. Make each definition at least one paragraph long.
- | | |
|------------------------|---------------------|
| 1. gusset | 11. sauté |
| 2. valence | 12. chiaroscuro |
| 3. horsepower | 13. arpeggio |
| 4. challis | 14. chromatic scale |
| 5. diminishing returns | 15. periodicity |
| 6. spark plug | 16. caisson |
| 7. marinate | 17. homesteading |
| 8. chromosome | 18. differential |
| 9. ward boss | 19. brachiopod |
| 10. rhythm | 20. free verse |

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H. Select one of the following terms to define in 500-600 words (or more, if your instructor wishes). Try to define what the term means to you, explaining the *genus* and *differentia*, and illustrating either the term or its results wherever possible.

- | | |
|---------------|---------------------------|
| 1. patriotism | 7. shrewdness |
| 2. honor | 8. justifiable dishonesty |
| 3. white lie | 9. home |
| 4. manners | 10. graft |
| 5. heroism | 11. love |
| 6. profanity | 12. student honor |

81. *The Review, the Critical Review, and the Criticism* (pages 261-268)

A. Bring to class a review from the literary column or page of a newspaper, a critical review from some magazine like *The Saturday Review of Literature* or *The Atlantic Monthly*, and a criticism from a magazine like *The American Mercury* or from some book. Apply the following questions to each of the pieces of work and write the answers in parallel columns.

1. Is the author of the book identified? In how many sentences?
2. Does the reviewer or critic state the reason for his interest in the book in question? His authority to review the book?
3. Do all three contain synopses? How many sentences are there in each? Is the entire synopsis of each given at once or is it scattered throughout the writing?
4. Does the critic express his own ideas which the book stimulated? If so, does that expression heighten your interest in the book? In the critical review or criticism? Have you yourself had similar or contrasting ideas?
5. Does the writer of each type of report make recommendations?
6. Did the review, critical review, or criticism interest you in its subject? Why? (Because of the style in which it was written? The synopsis, which made you interested in the story? Because you believe the critic to be a good one? Because of quoted passages? Anything else?)
7. Did the report fail to interest you? Why?

B. When you read your next book for "outside reading" in English, write your report according to one of the models given on pages 262-266 (unless, of course, your instructor wishes you to follow the outline on page 267). Above all, whether the report is a critical review or a criticism, try to express your own ideas.

C. If you are what is called "interested" in music or painting or engraving — that is, if you have studied one of these or similar arts, or know something about one — write a critical review of a concert or an exhibit. Realize that the same principles and suggestions which were made about the book report apply here too.

CHAPTER NINE

NARRATION: BRIEF FORMS

1. *Narration in General*

DEFINITION To TELL about a prize fight or the Kentucky Derby the radio announcer uses words, and the listener, under their stimulus, visualizes the contest or the race so clearly that he sometimes pleads and yells like a ringside observer or one of the crowd in the grandstand. The author uses words to tell about the hold-up of a stage coach; the reader sees the words and visualizes the suddenly halted horses, shares the panic of the passengers as they give up their valuables, and feels their despair. Both the announcer and the writer are using narration, the verbal expression of action, to appeal to the imagination and the emotions.

Action, however, especially that described by the writer, need not always be physical. Physical action, or motion, is visible to the eye. Mental turmoil and emotional excitement, on the other hand, cannot be seen or visualized either in reality or in writing, but they are action none the less. Dorothy Parker, in "The Little Hours," (pages 292-295) narrates the agonies of trying to go to sleep. In the whole sketch the physical action consists only of her tossing from one side to the other, and of her turning on the reading lamp. The entire sketch deals with her thoughts and her exasperation, both invisible and mental, but it is still narration.

Generally mental and physical action are combined. The following two paragraphs from Stephen Crane's "The Open Boat" tell of the actions of a man trying to swim to shore after his boat has capsized:

But later a wave perhaps whirled him out of this small deadly current, for he found suddenly that he could again make progress toward the shore. Later still he was aware that the captain, clinging with one hand to the keel of the dinghy, had his face turned away from shore and toward him, and
5 was calling his name. "Come to the boat! Come to the boat!"

In his struggle to reach the captain and the boat, he reflected that when one gets properly wearied drowning must be a really comfortable arrange-

ment — a cessation of hostilities accompanied by a large degree of relief; and he was glad of it, for the main thing in his mind for some moments 10 had been the horror of the temporary agony. He did not wish to be hurt! ¹

The first paragraph describes physical action; the second, beginning with *he reflected*, describes mental; but they are equally real and vivid.

KINDS

Aside from its physical or mental quality, narration, broadly speaking, is of two kinds. When it is used as an aid in other kinds of writing, when, for example, it is inserted in an essay to illustrate an idea or a principle, or to arouse or sustain interest, it is *dependent*. When it is written, not to illustrate or instruct, but solely to entertain, it is *independent*. The first kind is definitely subordinate to an idea. The second is "pure"; it exists for its own sake.

ELEMENTS OF All narration, whether used in a short story, or in a preface to tell why an explorer was led to write a book on China, must have action, character, and

NARRATION

setting. Action is the record of events which succeed one another in a definite order, the characters are the people who perform the action, and the setting is the place and time at which the events occur. Some narratives also have plot and dialogue. Plot is the building up and solution of a series of complications in which the central character or characters are involved. Dialogue is conversation used to give variety and vividness, to aid in describing the characters, or to tell about action.

DRAMATIC REALITY

If a narrative is to be successful, everything about it should have the ring of truth. Action, setting, character, plot, and dialogue must all be convincing: they must seem real. Thus it would seem easy enough, at first thought, merely to make a shorthand record of a conversation, write it out with the proper number of descriptive phrases and "he said's," and use it in a story without a single change. But writing cannot be done this way. An actual conversation may be so illiterate or so learned, so melodramatic or so dull as to seem ridiculously unconvincing, and it will almost invariably pause and drag and wander from the point. A remark about streetcar fares in the midst of a love scene may completely destroy the effect, and yet in life the digression may be the most natural thing in the world. Writing does not copy life; it creates an illusion of

¹ *The Work of Stephen Crane*, New York, 1926. (Reprinted by special arrangement with Alfred A. Knopf, Inc., authorized publisher.)

life by adding and cutting, exaggerating and minimizing details, in an attempt to gain, not literal, but dramatic reality.

Gestures, actions, and traits of character in narration must differ from those in life. One rarely shivers and shakes from fright as noticeably as Peter in "Mrs. Adis" (page 309), but in the story this exaggeration creates the desired reality. An embezzler's activities, as reported on the front page of a newspaper, may seem unbelievably involved in fiction. The author who tries to put all of the culprit's illicit dealings in a novel will, nine times out of ten, produce a character so cunning or evil or heartless that the reader will exclaim, "It can't be! No one *can* be that bad." Modern readers accept the fact that truth is stranger than fiction but they turn away from fiction which is stranger than truth. (See EXERCISE 82.)

2. *Dependent Narration*

THE USE OF DEPENDENT NARRATION

It is almost always better to *show* how a thing happens than merely to *tell* that it happens. The force of this can be seen by anyone who will take the trouble to watch people in animated conversation. Faces are twisted in grimaces to show disgust; eyebrows are raised to show doubt; hands are used to describe shape and motion. The speakers try to drive home their points by appealing to the eye as well as to the ear.

What gestures are to the speaker concrete details are to the writer, and especially concrete details which describe action. Simeon Strunsky, in his informal essay, "A Fledgling" (pages 188-192), explains that his nephew Philip is an awkward, nervous, vivacious lad. But he also shows Philip in action. Philip comes bounding into the house, he sits on Strunsky's hat, he beams and glowers, he gesticulates so violently that he knocks over the lamp. But the action in Strunsky's essay, interesting because it vividly pictures Philip, is distinctly secondary to Strunsky's exposition of his own half-ironic, half-sympathetic attitude toward Philip in particular and youth in general.

This is the reason for dependent narration. It exists to aid other forms of writing, to increase the effectiveness of the factual essay or the research paper, the informal essay or the definition.

3. *The Narrative of Process*

DEFINITION AND EXAMPLE

The value of dependent narration is nowhere more clearly seen than in explanations of processes, which are expository in purpose but almost entirely narra-

tive in method. C. J. Freund, writing an essay called "Molten Steel" for *Harper's Magazine*, wanted to describe the process by which he learned to pour white-hot steel into molds. He could very well have written this correct but colorless account:

After asking to be allowed to pour steel into molds and being told that the superintendent had intended to have me learn anyway, I first spent many nights with the superintendent, learning from what he said and from what he pointed out. Then I was permitted to assist the regular pourer, gradually acquiring the "feel" of the levers which opened the bottom of the ladle, then timorously filling a mold by myself, carefully watched, of course, by the regular pourer. I made mistakes, some of them dangerous, but I persisted and, continually watching and continually experimenting, by the end of six weeks I was able to fill a mold with a reasonable degree of success, although still slowly and awkwardly. And it was seven months before, under normal conditions, I could do the job well.

From this we can get at least the major steps which a novice in a steel mill must go through before he is capable of doing one of the more important tasks. Yet notice how much more effective Freund's actual account is. In it he has used narration and most of its essentials: action, character, setting, and dialogue:

LEARNING TO POUR MOLTEN STEEL

One night in spring I summoned enough courage to ask the Superintendent if I might learn to pour. He chuckled.

"May you learn? More than that, you'll have to. I might as well tell you that Al is to become my assistant and you're to take his place on the ladle."

In due time there was attached to the yard gang a young college graduate, as awkward, bewildered, and too eager to please as I had been the year before, and I was spending the greater part of every night following the ladle with the Superintendent and listening to his talks on the technic of pouring different types of molds and of handling heats in various "temperaments."

The Superintendent made a deep and permanent impression upon me and stands out among all the men I have ever met. He was less than thirty years old and slight in build. At work, he wore shell-rimmed spectacles, much cracked and battered by frequent encounters with "bad heats." His mind was always in a fever of activity. Most of the time he was thinking about his work and making plans to improve this or that operation in the night shift. But sometimes, especially towards morning, when he knew that the night's work would be completed by its own momentum, he

NARRATION: BRIEF FORMS

20 would launch with unabated vigor into discussions of sociology, religion, economics, politics, or anything at all. There seemed no limit to his interests or the range of his questioning. He fairly vibrated with energy, but at the same time it was almost impossible to disconcert him.

He understood his work and took it seriously and to him the firing of
25 a core oven was as important and serious a matter as the selection of the site for a new automobile plant. His resources were equal to every emergency. On one occasion a heavy truck brought into the shop a load of gravel for the repairing of a concrete pit on the following morning. The dumping mechanism of the truck was found to be out of order, and
30 the driver and a number of laborers had begun to shovel the gravel out over the side when the Superintendent came along. He whistled for a crane, secured chains to the truck, and in a moment the vehicle had been turned upside down in midair. The shop men, who were more used to this sort of thing, laughed uproariously at the discomfiture of the driver,
35 who was still speechless with amazement when he drove away.

I profited by the Superintendent's instruction, and one evening he called me to the store room and issued to me a pair of asbestos leggings, a pair of goggles, and a shining new whistle. I was so excited I could hardly control myself and, after I had placed the articles in my locker,
40 I went into a dark corner and gave way to a horrible ecstasy of trembling knees, chattering teeth, and twitching hands. An hour later I had donned the equipment and stood with Al on the platform high up beside the mold for a twenty-ton flywheel. My excitement had unaccountably and almost unnoticeably left me. I had never been so near the ladle. Its great bulk
45 seemed to fill all the space before me. I had never fully appreciated its size, just as you fail to appreciate the size of a passenger locomotive until you walk close by one in a terminal and find the very wheels as tall as yourself.

Al "opened up" on the mold, and I felt the heat of the steel rush against
50 my face. Below me, I saw the circle of white faces and noticed the men nodding to one another to look at me up on the platform.

"Grab the lever and see how it feels," Al directed, moving away from his position. "Hold it down or it will close of itself."

I took the lever from him. The graceful and slender device which he
55 manipulated so easily with one hand was huge and clumsy in both of mine, like the pole of a wagon. I held it but felt silly because I did not know what to do with it.

"Move it up and down a little," Al suggested, smiling faintly. I complied and saw that the stream became stronger and weaker.

60 "Now let me have it again," he said and completed the pouring of the flywheel. Soon we were pouring another mold and again I took the lever.

"Finish this one yourself," Al instructed me. "Hold it wide open till I yell 'Ease up.' That means the metal is up inside almost to the cope,
65 and if the stream's got too much pressure it'll strain the cope. When the steel's up in the heads I'll yell 'In the head' and then slam the lever up

THE NARRATIVE OF PROCESS

and see if your nozzle closes the way it ought to. If it does, open up again and pour easy until you're filled up."

70 The stream of molten metal was running full and rumbled and hissed and gurgled deep in the bottom of the mold. Al stood over one of the heads and watched the metal inside, and I fixed my eyes on his face which became brighter as the metal rose. He shielded his face with his hands, opened his lips, hesitated, then shouted "Ease up."

I raised the lever, and a dozen men cried "Hey" in warning and alarm.
75 For an instant I was bewildered but immediately realized that instead of merely easing the stream I had shut it off entirely. Al sprang for the ladle but, in my eagerness to correct my error, I bore down on the lever too heavily so that the full stream of metal plunged into the gate at the very moment when the mold could least stand the shock. The men
80 growled in protest and most of them stepped back a pace or two, although nothing happened except that small yellow flames appeared for an instant at the base of the heads.

"Holy gee! go easy," Al protested as he raised the lever slightly. The Superintendent had been watching at some little distance while he talked
85 to a ladleman and ate salted peanuts out of a bag in the pocket of his jacket. He came to our side of the mold and climbed on the platform.

"What's the big idea?" he asked me calmly enough and without interrupting the eating of peanuts. "Are you trying to kill half a dozen men and ruin the place generally?" He expected no answer, and I gave him
90 none. I was still pouring, and the metal had risen well up into the heads.

"Now close her up and see if your stopper is working," he continued. I complied. The stopper clicked into the nozzle, and without further mishap I filled up the heads and then "pumped" the mold until the casting
95 had set.

"Better take the ladle, Al," the Superintendent directed, "the man's had enough." He had spoken the truth. I was worn out, more by the mental and nervous strain than by physical effort.

"How do you feel?" he asked me.

100 "Fine," I answered.

"Yes, you look it," he said laughing. Some of my enthusiasm for pouring had left me, at least for the time being, and if I learned nothing else that night I learned that pouring was not so easy as Al made it appear.

My lessons continued regularly, and within six weeks I could pour
105 successfully almost any kind of mold under the direction of Al and the Superintendent, but Al still spotted the nozzle over the gates. And then one night the Superintendent bade me try that. I whistled and waved my arms and turned the ladle this way and that until I was on edge from excitement, and still the nozzle was an inch to one side of the gate.

110 "Do you know how long you have been fooling with that?" the Superintendent asked me after every one's patience except his own was exhausted and the men were getting fidgety.

"A minute or two, I suppose," I replied in desperation.

“Two minutes and forty seconds, which is much too long. By this
115 time the stopper may be stuck. It ought to be done in half a minute.”

I finally succeeded in spotting the ladle and while I was pouring the mold I suggested to the Superintendent as respectfully as I could that his estimate of half a minute for spotting might be somewhat exaggerated.

“Oh, is that so?” he answered good-naturedly. “Al, here is a young
120 fellow who says it’s impossible to spot a ladle in thirty seconds. How about it?”

Al smiled a little. The Superintendent turned to me again.

“Al will take the ladle now and you get out your watch and see how long it takes him.”

125 Within twenty seconds after the ladle reached the next mold Al had a full stream running into the gate without unduly exerting himself. However, it was not long before I could spot a ladle in a shorter time than two minutes, but to do it in less time than thirty seconds remained an unfulfilled ambition for a long time indeed.

130 During the following weeks I made steady progress but also many mistakes. On some nights I poured like a veteran. I spotted quickly, wasted no metal, judged the molds correctly, and left them “clean.” The men were interested in the improvement of my skill and on those nights they would indicate their approval after the ladle was empty by
135 clapping their hands and nodding their heads. On other nights I spotted much too slowly and then poured the stream partly on the edge of the gate, and the hot metal splashed out. On those occasions the men’s interest gave way to irritation, and sometimes I could see a delegation waiting upon the Superintendent in the distance and I knew by their
140 gesticulations that they were complaining about the heat of the spilled metal and the labor of picking it up and of loading it into charging boxes.

About seven months after my first experience with the ladle I had become proficient enough to handle any normal heat fairly well.²

Freund has heightened the action, dramatized the characters, introduced dialogue, and used detail which stimulates the imagination. The reader does not have to “work” to understand the process which Freund describes. Because his imagination does the work for him, he will remember how one learns to pour steel into molds much longer and much more vividly than if he had read only the brief factual explanation given on page 277.

ORGANIZATION Like most types of dependent narration, the narrative of process is organized chronologically. Freund proceeds, step by step, from the time he asked to learn how to pour until he could do a fairly good job of it. The movement is, of course, interrupted from time to time to allow necessary explanation — a descrip-

² *Harper's Magazine*, April, 1930.

tion of the Superintendent, Freund's excitement as he prepared to ascend the pouring platform for the first time, Al's showing how quickly the ladle could be "spotted" — but the actions are described in the order in which they occurred. Furthermore, there is little suspense. The interest is not in a climax or point of highest tension at which opposing forces conflict. There is, in fact, no real conflict of forces, although the author might have created one if he had wished to write a short story. He might then have had two helpers struggling to pour the most steel, each knowing that upon victory depended promotion to the job of foreman or perhaps the hand of "the girl."

DRAMATIZA- TION

But Freund was writing an explanation of a process, not a short story. The appeal of his narrative, therefore, does not and should not lie in a plot, but rather in the vividness with which the action is portrayed and the characters sketched, vividness gained partly through the choice of "action" words (see page 327), partly through description (see pages 325-327), and partly through realistic dialogue (see page 275). It is much less vivid to say that the Superintendent "had intended to have me learn anyway," than to say,

"May you learn? More than that, you'll have to. I might as well tell you that Al is to become my assistant and you're to take his place on the ladle."

It affects our intellect when we read that Freund's mistakes were "some of them dangerous," but it affects our imagination when we read:

I raised the lever, and a dozen men cried "Hey" in warning and alarm. For an instant I was bewildered but immediately realized that instead of merely easing the stream I had shut it off entirely. Al sprang for the ladle, but in my eagerness to correct my error, I bore down on the lever too heavily so that the full stream of metal plunged into the gate at the very moment when the mold could least stand the shock. The men growled in protest and most of them stepped back a pace or two, although nothing happened except that small yellow flames appeared for an instant at the base of the heads.

"Holy gee! go easy," Al protested as he raised the lever slightly. The Superintendent... came to our side of the mold and climbed on the platform.

"What's the big idea?" he asked me calmly enough and without interrupting the eating of peanuts. "Are you trying to kill half a dozen men and ruin the place generally?"

NARRATION: BRIEF FORMS

The expository passage on page 277, though clear, has no life, but the narrative has color and emotional appeal. The yellow flames, the men stepping back, Al's protest, the Superintendent's speech, delivered while he calmly eats peanuts, all these dramatized details help us see what has happened because we imagine it, and, in a sense, we add a new experience, vicarious though it may be, to our lives. This is the value of the narrative of process. (See EXERCISE 83.)

4. *The Incident*

DEFINITION AND EXAMPLES

In the strict sense an incident is a single event or action detached from what occurs before and after it. Technically, however, the term has been broadened to include a single action or a series of actions which illustrate some expressed or implied principle or idea. Because the incident is used to help explain, it should not be so emphasized that it submerges the idea it is intended to illustrate. Like the narrative of process, the incident contains action but not plot.

Let us see how an incident may illustrate a general principle. In an essay called "Motes, Beams, and Foreigners," Dorothy Canfield first formulates a principle by the question, "Haven't you asked yourself how people can be so outrageous as to apply to other nations a method of judging which, when applied to their own, they recognize as unfair?" She then shows what she means:

Why, only this last summer when I was visiting a Danish friend near Copenhagen, didn't she ask me challengingly, "You're always standing up for the French. I want to ask you straight — could you have brought yourself ever to *marry* a Frenchman?" I could see that she felt for a decent woman there could be but one answer, "No, heavens, no! Of course not." Through my mind ran the thought of one after another of the serious, exemplary Frenchmen of my acquaintance, devoted, magnanimous husbands, delightful companions, impassioned fathers. But I did not try to convert her, for even as I recoiled from the injustice of her prejudice, I thought, "If she had asked me if I could ever have married a Bulgarian, wouldn't my instant impulse have been to answer, 'No, no, of course not!'"³

Dorothy Canfield concludes with another question, "How had we two, on most subjects open minded, strayed so far from fairness?"

Another incident, taken from Earnest Elmo Calkins's essay, "My

³ *Harper's Magazine*, March, 1931.

THE INCIDENT

Country, Right or Wrong?" deals with a custom. In this case it precedes the statement of principle instead of following it:

It was an ancient custom of English churches during Rogation week, a custom still followed in remote country parishes, to assemble the whole congregation, particularly the younger element, under the leadership of the beadle and church officers, and trace from bourn to bourn the limits of the parish. The straggling procession followed the line like a pack of hounds on the scent of a fox. They scaled garden walls, crossed private grounds, and sometimes the whole merry troop went in one door and out the other when a house stood exactly on the line. It was a great day for the children, but the elders too had some entertainment, for when an old moss-covered stone post was discovered one of them would pick up a likely lad and bump his head so severely against it that he would always remember it.⁴

Although this account is interesting in itself, it is not directed until, in the paragraph immediately following it, Mr. Calkins says, "Something like these medieval ceremonies are the activities of the super-patriots who are constantly re-establishing the geographical boundaries of patriotism."

A similar incident, although it describes a particular instead of a general action, begins a section of Frank Parker Day's article, "College Athletics":

I am always amused by the story of what happened at my own college, Union, some fifty years ago. At Union we have, alongside of the [baseball] playing fields, a curious domed building, which might from its exterior appearance be anything from a Mohammedan Mosque to a Jewish synagogue or Christian temple, but which in reality is a library. In those days it used to be considered good form to hire a professional battery on the eve of an important baseball game, disguise the members of said battery as undergraduates, and coach them to keep their mouths shut. In one tense moment of an important game, however, one of the professionals forgot this rôle of silence, and enjoined his fellow at bat, "Hit her over de Catedral, Mike."

Now we have gone a long way from the time of lads who were brought in to "hit de ball over de Catedral"... but we still have many evils....⁵

Day has not only gained the interest of the reader but has also led him, by means of the incident, into the argument that "we still have many evils." Both Day and Calkins have reversed the process followed by Dorothy Canfield, and their essays are enlivened and set into quick

⁴ *The Atlantic Monthly*, December, 1931.

⁵ *Harvard Teachers Record*, February, 1932.

motion because the incidents are given before the principles are stated.

The incidents quoted up to this point are all short, and all exemplify ideas which are clearly expressed. Occasionally, however, incidents are devoid of any expressed expository statement at all. But if a narrative illustrates a principle, it is an incident, even though the principle is only implied. The following theme, "All the Other Freaks," by Edward Harris, a student, is technically an incident, although at first glance it may seem to be pure narration; it makes the reader conscious that freak shows are cruel and that "all the other freaks" are those who watch such shows:

ALL THE OTHER FREAKS

The center of attraction at the moment was Twisto, a solemn faced, hungry looking youth, who finished his "corkscrew" act to the discordant blare of the five piece band. No applause. The official introducer moved on to Jolly Ethel, who reluctantly ceased her reading to carry on
 5 a fast and sometimes inaudible banter with the master of ceremonies. The customers stared at the huge, chunky legs, the massive body. Occasionally they glanced at her face, the features of which were wholly normal. Occasionally they listened to her stereotyped humor.... "My girl friend lost her job."... "Yeah. She was working in a ten-cent store
 10 and got fired because she couldn't remember the prices."

Someone guffawed, then stopped suddenly and looked around sheepishly. Freaks must be laughed at, not with, said the eyes of his neighbors.

Jolly Ethel finished her little act and resumed her reading.

"And now, ladies and gentlemen, I am going to introduce to you the
 15 world's greatest wonder, the weirdest monstrosity of nature, Elsie Sturk, half man, half woman! Elsie isn't feeling well tonight — she has a bad cold — but she's going to go through her performance for you. All right, Elsie Sturk!"

The music screamed and a tired, weak figure in a blue robe tottered
 20 into the open. Probably middle aged. Regular features seared by deep lines. Long black hair. She closed her eyes and began to speak in a slow, heavy, and hoarse tone, emphasizing every fifth or sixth word:

"Ladies and gentlemen, I was born in *Paris, France*. *When* I was but
 25 *five* years old, I *toured* the world as the bearded little girl. *As* I grew older, it was discovered that my entire body was developing in a peculiar manner, *the* right side taking on the characteristics of a female, and *the* left side those of a male. *As* time went on *and* this development continued, I attracted *the* attention of the greatest physicians in *France*. Later I again *toured* the world and in every country was examined by *the* leading
 30 medical scientists. *Here* in America I thrice submitted to examination

THE INCIDENT

at the famous Rice Institute of Surgery. *There* I was pronounced the strangest human phenomenon known in *modern* times."

Unmistakably there was pride in her voice. As she continued recounting the highlights of her career, one sensed strongly the ironic contrast
35 between her past and her present. And one felt, too, that it was this degradation to a cheap freak show that had killed her spirit and was poisoning her health.

"If you will look carefully, *you* will see that my left arm is that of a *man*, my *right* arm that of a woman."

40 It was true. To be sure, the slender right arm was adorned with a ring and bracelet to further accentuate its gracefulness. But this was unnecessary. The left arm was gnarled, large jointed, and big muscled.

"My right profile is a woman's; the left is a man's...."

A tear fell from her inflamed eyes. She swayed uncertainly, breathing
45 deeply. The crowd pressed closer. Maybe she'd faint....

"And now, ladies and gentlemen, *I* am going to show you my body." She painstakingly removed her robe and then stood, shivering in red
tights, before the tense, gaping onlookers. One noticed at once the
masculine shape of the left leg, the effeminate curve and soft texture of
50 the right.

"My chest —." What she was about to describe was obvious. The left side of her chest was flat, in contrast to the right. Two men in the audience broke into rasping laughter; their outburst was followed by
others. A burly negro hoisted a child to his shoulder. Factory girls,
55 maids, clerks, laborers, jabbered mirthfully. To laugh at the creature so made them feel closer to one another — *they* were normal.

"My chest —." The ludicrous figure in red tights stopped short as a spasm of coughing shook her. Trembling violently, she tried once
more to speak, but the words would not come. At that moment, Otto,
60 the grey haired fire-eater, came to her side and urged her to retire. For a second she hesitated; then, convulsed by sobs, she allowed herself to be led away.

The crowd was temporarily hushed. From the cool darkness outside came the staccato voice of the barker: "Step inside, folks, and see the
65 freaks. See Twisto, the wonderful Corkscrew Boy, see Professor Kent's European flea circus; see Prince Rammachanda, the Hindoo Rubber Man; see Elsie Sturk, half man, half woman, and all the other freaks...."

Jolly Ethel, the Prize Beauty Fat Girl, turned another page in her book. The crowd, now blatant again, moved on to the Wire Haired Cannibals.

Harris's idea is just as obvious as if he had used the incident about Elsie Sturk in an essay, but because he did not express his idea by direct exposition, the reader is given the additional pleasure of discovery.

LENGTH AND DETAIL

A glance over the examples quoted in this section shows a surprising variety in length and detail. Professor Day's narrative is 128 words long and Dorothy

Canfield's 138, but Harris's is over 800. Furthermore, the number of single events or actions varies. The incidents by Frank Parker Day and Dorothy Canfield contain but one event each. That by Calkins contains at least four main actions, and several minor ones. "All the Other Freaks" contains many more. It appears, consequently, that, as with any form of writing, the choice of detail is determined by common sense and by the purpose of the particular piece of writing.

In short, while there should be enough to give reality and solidity, only those details should be used which are pertinent to the idea behind the incident, and no more. We do not, for example, know how Dorothy Canfield got to Denmark, or how well educated her friend was; all we need to know is that she was with a "Danish friend near Copenhagen" (lines 1, 2). We do not know who finally won the ball game Day writes of because the outcome is beside the point; but we are told what the college library looks like because the humor of the incident depends partly on the setting. We know also what Elsie Sturk looks like, and what she acts like. We even know what Jolly Ethel looks like because the brief description of her (lines 6-8) lends reality to Elsie's background. If the incident is not made realistic, that is, if necessary details are lacking, the effect will be destroyed. But if unnecessary details are added, the result will be even worse, for the incident may drag, and the reader, bored with material whose use he cannot understand, may skip it entirely and lose the point. (See EXERCISE 84.)

*OTHER
DEPENDENT
FORMS* The remarks made in the sections on the narrative of process and on the incident, and the suggestions made for writing these forms, are essentially the same as would be made for the *historical* and for the *autobiographical* narrative. In both these latter forms, narration dramatizes and makes vivid what would otherwise be pure explanation.

5. *Independent Narration*

Among the shorter forms of writing we read essays, book reviews, or sermons if we wish to learn, but we read anecdotes, sketches, or short stories if we wish to be entertained. If this difference in our reading purpose is kept well in mind, there will be little room for argument between those who say that independent narration — the short story, for example — should teach a moral, and those who say that it should not.

This does not mean that independent narration may not contain

THE ANECDOTE

ideas. It is, in fact, difficult to find narratives which do not. The three short stories given in the next chapter, only one, "Mrs. ...", does not give the feeling that the author had in mind certain principles, but in none of them is the idea stated or even as definitely implied as in "All the Other Freaks" (pages 284-285). From the outcome of the story or anecdote or sketch the reader may infer what the author thinks about life, but as long as its main purpose is to entertain it is independent narration.

6. *The Anecdote*

DEFINITION
AND
EXAMPLES

The Concise Oxford Dictionary defines an anecdote as "a narrative of detached interest." Modern usage decrees that it be short as well as detached and that usually it be the recounting of a real or seemingly real event. It is detached because, unlike the incident, it is not used to illustrate an idea or a principle, although it may well be used to arouse interest. It is told purely and simply because it entertains by giving an unusual happening, an intimate glimpse of a famous person, or an event which is amusing because it is typical of a race, a nationality, a region, or a class. The anecdote is, in reality, a sort of miniature character sketch, more closely related to narration than to description by the fact that all details except those leading up to the climax or "point" are either omitted or given briefly.

This definition will be clearer if we consider a few anecdotes of various types and periods. The following is from a selection of anecdotes which Mrs. Thrale told of Dr. Samuel Johnson after his death, and gives a glimpse of the great man in a moment of pique:

We [Dr. Johnson and Mrs. Thrale] parted at his door one evening when I had teased him for many weeks to write a recommendatory letter of a little boy to his schoolmaster; and after he had faithfully promised to do this prodigious feat before we met again, "Do not forget Dick, Sir,"
5 said I, as he went out of the coach.

He turned back, stood still two minutes on the carriage step. "When I have written my letter for Dick, I may hang myself, mayn't I?" — and turned away in a very ill humour indeed.⁶

We enjoy the next anecdote for somewhat the same reason. It gives a glimpse of Mark Twain in a foreign country, and the joke is on one who was himself a famous joker:

⁶ Adapted from Hesther Lynch Piozzi (Mrs. Thrale), *Anecdotes of the Late Dr. Samuel Johnson*, ed. S. G. Roberts, Cambridge: Cambridge University Press, 1932.

NARRATION: BRIEF FORMS

"Tay Pay's Weekly," said Mark Twain, proffering sixpence at a Cork news stand.

The woman behind the counter looked at him inquiringly. "New paper, Sir? Never heard of it."

5 "Never heard of Tay Pay? How long have *you* been in the business?" asked Mark.

"Ever since I was thirteen, and I'm past sixty now."

Mark shook his head and started to walk away, when he saw a copy of the paper nailed up on the outside. "I knew you were mistaken," he
10 said to the woman. "There is the paper I want. See the title: 'Tay Pay,' as large as life."

"Pardon me," said the newswoman. "We call it Tee Pee's Weekly here."

"You do, do you?" cried Mark. "Damned if I ever again try to talk
15 Irish in Ireland." ⁷

Several "typical" anecdotes follow. The first one is apt because it was published at a time when gold, as well as Mr. Morgan's share of it, was being widely discussed:

Visiting, with his mother, some friends in a Dutch farmhouse in Pennsylvania, an erudite little boy of thirteen was quite taken with a carving he found on the headboard of a bed. "Look, Mother!" he cried, leading
her to the antique and pointing to the words, "Morgen hat Gold im
5 Munde." ⁸

"Do you know what it means?" asked his mother.

"Sure, I do," replied the winsome child. "It means Morgan has all the gold in the world." ⁹

The anecdote is typical, as well as amusing, because we have all done our share of mistranslating.

The next is pointed because it is typical of a certain class of people, and because we do not expect to find in the mouth of a taxicab driver the truth expressed in the final line:

A slender and pretty young lady took a taxicab the other day and said, in clear and lovely tones, that she wished to go to the corner of Fifty-first Street and Park Avenue. When next she looked up, she beheld herself being driven past Fifty-first, well on toward Fifty-second. She spoke to
5 the driver sharply. "Why are you going to Fifty-second Street? I said Fifty-first." He shrugged, and then unhappily explained how it was possible for such mistakes to be made. "If I was brilliant, lady, I wouldn't be driving this cab," he said. ¹⁰

⁷ H. W. Fisher, *Abroad with Mark Twain and Eugene Field*, New York: Nicholas L. Brown, 1922.

⁸ Literally: "Morning hath gold in its mouth."

⁹ *The New Yorker*, July 1, 1933.

¹⁰ *The New Yorker*, March 18, 1933.

THE ANECDOTE

Finally, the last is entertaining because all of us have, at one time or another, been placed in a similarly embarrassing situation, although not all of us have come off as well:

An upstate girl who studies music earnestly got a chance to come down to New York for a while and live in the apartment of a friend who was in the South for two weeks. She came happily, but the edge was taken off her mood by the discovery that her friend didn't have a piano. This was a blow, as she felt she simply *had* to keep on with her practice. She thought of renting a piano, although the time seemed short; was still thinking of it, in fact, early in her stay when she went sightseeing and dropped in to look at the Hotel Plaza. No one seeming to mind, she explored a bit, and after looking here and there found herself in a large, empty ballroom — complete with piano. The temptation was too much and she crept in and played a few chords. Nothing happened. She got engrossed and kept it up for an hour. The next day, after thinking it over, she went back and practiced some more. After that she went back daily, although with a guilty conscience and an expectation that the blow might fall at any moment.

Her two weeks were nearly up before anyone paid her any attention. Then one morning as she was playing, the door opened and a man came in. He was all dressed up in a cutaway and everything — a hotel manager if she'd ever seen one. She essayed a weak smile and prepared to be thrown out. Or maybe arrested. The official looked at her in some surprise. Then *he* essayed a weak smile.

"I beg your pardon," he said, and withdrew on tiptoe.¹¹

BREVITY AND DETAIL

The anecdote is brief, and therefore it contains the bare minimum of detail. This is one of its charms.

The point is reached quickly, after only a moment of suspense, just enough to make the reader anticipate the final line. So set is its structure that one may almost arrive at a formula for writing it: First, give setting and characters. Second, give the complication which makes the anecdote worth telling. Third, interpose a brief sentence or so to heighten suspense. Fourth, give the point. *Then stop.* Each step can be carried out in one sentence; certainly each should be limited to two or three sentences at the most.

STYLE

Students usually tell rather than write anecdotes.

This is a pity, for writing them is not only fun but also excellent training for the writing of other forms of narration. If an anecdote is to be successful it must be direct, clear, and forceful. The sentences must contain concrete nouns and active verbs, and very few adjectives and adverbs. Since involved phrases and clauses impede

¹¹ *The New Yorker*, July 1, 1933.

NARRATION: BRIEF FORMS

the necessarily swift movement of thought and action, the right word is essential. (See EXERCISE 85.)

7. *The Sketch*

DEFINITION
AND
EXAMPLES

The sketch is almost the direct antithesis of the anecdote. In the sketch the action is always minor, and physical action may be entirely lacking. Instead, the interest is in one or more of three things: character, setting, and mood. Everyone is familiar with Washington Irving's "Rip Van Winkle," which, though it has a "story," gives emphasis primarily to the setting and to the character of Rip. Another famous sketch, Hawthorne's "The Great Stone Face," has almost no story and depends for interest on character formation and setting.

Modern writers have added the elements of mood and emotion. The following sketches, one by a student, Francis R. O'Brien, and one by a well-known contemporary writer, Dorothy Parker, illustrate this clearly. The first is conventional in form. It is like the informal essay because of its personal revelation (see pages 193-194), but it is really a sketch because, while it expresses a mood, it is narrative and has no idea behind it:

PATIENT'S DIARY

A tap on the shoulder.

No response.

Another tap.

"Umm?"

5 A vigorous shaking.

"Beat it."

"Come on, wake up, it's half past five and I have to have every patient on the floor washed by seven."

"O.K., wash them, but let me alone."

10 "Silly, wash on your face will wake you up."

"That's the trouble. I want to sleep."

"Come now, there are other patients that I have to wash."

"You can wash the whole Woolworth Building for all I care, but let me sleep."

15 "I'll report you to the superintendent."

"Report me to God if you want to, but get out. The day nurse will wash me."

Dorothy, the night girl, the source of frayed nerves and lost tempers, leaves.

THE SKETCH

- 20 That last hour's sleep.
"Breakfast! Breakfast! sleepy head."
There on the tray beside me is a light breakfast sufficient, probably, for the morning after an operation, but otherwise just a teaser.
In the doorway my student nurse, dark, slender, laughing; Romany
25 incarnate. Helen Miller to everybody else; Sylvia to me.
"Good morning, Gypsy, can you get a starving man something to eat?"
"Maybe." And Gypsy was gone.
She was back in a moment bearing a single piece of toast.
"The only thing left on the floor."
- 30 Not much, but something, even though it had been on the floor.
A cigarette sneaked in the bathroom and then some more sleep.
Nine o'clock and Gus, the orderly, to give me a shave and a shower.
Luxurious, having my right arm bandaged up and in a sling. If I had a ten cent cigar I'd feel like somebody.
- 35 Back to bed and to read. What will it be this morning? Frank Sullivan, Thorne Smith, Stephen Leacock, or *Vanity Fair*? *Vanity Fair* because Robert Benchley is in it this month.
Ten o'clock. Dressings in male surgery. Dr. Jorden and a new nurse today. They certainly change the poor probies around. She looks very
40 business-like. Enterprising.
Dr. Spencer, looking at my arm and shaking his head.
"You're not responding at all."
"What does that mean, doctor?"
"We may have to amputate."
- 45 "Amputate. Amputate my right arm?"
"Looks like it."
"Well, doctor, wouldn't you be satisfied with just a finger or something?"
Odd, what one says in emotional stress.
Back to read and to picture life with one arm.
- 50 Dinner, and the girl has to cut my meat; butter my bread. Will it be like this all the time? Wonder what we can do with an unattached arm? Hang it over the fireplace in the cottage in the country, like a trophy? How can we finish off the top end? Maybe we can dig up an odd hand somewhere for it.
- 55 Another stolen cigarette but not another nap.
Two o'clock. Visiting hours. Jean and Stella. Good kids, both of them; charming company, and in no time visiting hours are over.
Sylvia. "Sylvia's hair is like the night."
"How's the arm this afternoon?"
- 60 "Aching to slip around somebody's waist."
"Wouldn't you look funny with both arms in slings?"
Outside my door. "Say, Miller," from that nurse across the corridor who smiles too sweetly, "keep out of 306. He's my patient. Stay on your own side of the hall."
- 65 "Don't be silly, Small, I'm madly in love with all five of my patients."
An acute pain in my arm, or maybe somewhere else.

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A sudden scream from 310 and both nurses dart in. One wheels out one of the beds into the hall and closes the door; the other goes for a doctor. In a very short time two women go into 310, stay a moment, 70 and come out sobbing quietly.

Supper, but light as it is, I don't care for any.

Visiting hours again. Why doesn't somebody come? Who? Thank Heaven mother and dad will be back in a week or so. Won't they be surprised to find me here?

75 The cross word puzzle in the morning paper. Left handed letters look rather shaky and uncertain, and at the wrong angle. I'll have to learn to write with my left hand.

The bell. Hurried departures. Some emotional; some relieved. Nurses working frantically to prepare the patients for the night. Lights 80 out.

Dorothy.

"Are you asleep?"

No response.

"Psst. Are you asleep?"

85 "Yes, sound."

"Mind if I smoke a cigarette?"

"Yes."

"Where are they? In this drawer?"

"Yes, what's left of them."

90 Dorothy resting in my comfortable chair, her feet on my bed, talking... talking....

"Let me sleep, I said!"

The next sketch, "The Little Hours" by Dorothy Parker, has only one character, creates a different mood, and deals with a single situation rather than with a series of events. Because Dorothy Parker's experience is more common than O'Brien's her sketch will have perhaps a greater appeal:

THE LITTLE HOURS

Now what's this? What's the object of all this darkness all over me? They haven't gone and buried me alive while my back was turned, have they? Ah, now would you think they'd do a thing like that! Oh, no, I know what it is. I'm awake. That's it. I've waked up in the middle 5 of the night. Well, isn't that nice? Isn't that simply ideal? Twenty minutes past four, sharp, and here's Baby wide-eyed as a marigold. Look at this, will you? At the time when all decent people are just going to bed, I must wake up. There's no way things can ever come out even, under this system. This is as rank as injustice is ever likely to be. This 10 is what brings about revolutions, that's what this does.

THE SKETCH

Yes, and you want to know what got me into this mess? Going to bed at ten o'clock, that's what. That spells ruin. T-e-n-space-o-apostrophe-c-l-o-c-k: ruin. Early to bed, and you'll wish you were dead. Bed before eleven, nuts before seven. Bed before morning, sailors give warning.

15 Ten o'clock, after a quiet evening of reading. Reading — there's an institution for you. Why, I'd turn on the light and read, right this minute, if reading weren't what contributed toward driving me here! I'll show it. Oh, the bitter misery that reading works in this world! Everybody knows that — everybody who is somebody. All the best

20 minds have been off reading for years. Look at the swing La Rochefoucauld took at it....

La Rochefoucauld, indeed, lying quiet as a mouse, and me tossing and turning here! This is no time to be getting all steamed up about La Rochefoucauld. It's only a question of minutes before I'm going to be

25 pretty darned good and sick of La Rochefoucauld, once and for all. La Rochefoucauld this and La Rochefoucauld that. Yes, well, let me tell you that if nobody had ever learned to quote, very few people would be in love with La Rochefoucauld. I bet you I don't know ten souls who read him without a middleman. People pick up those rambling little

30 essays that start off "Was it not that lovable old cynic, La Rochefoucauld, who said..." and then they go around claiming to know the master backwards. Pack of illiterates, that's all they are. All right, let them keep their La Rochefoucauld, and see if I care. I'll stick to La Fontaine. Only I'd be better company if I could stop thinking that La Fontaine

35 married Alfred Lunt.

I don't know what I'm doing mucking about with a lot of French authors at this hour, anyway. First thing you know, I'll be reciting *Fleurs du Mal* to myself, and then I'll be little more good to anybody. And I'll stay off Verlaine too; he was always chasing Rimbauds. A per-

40 son would be better off with La Rochefoucauld, even. Oh, damn La Rochefoucauld. The big Frog. I'll thank him to keep out of my head. What's he doing there anyhow? What's La Rochefoucauld to me, or he to Hecuba? Why, I don't even know the man's first name, that's how close I ever was to *him*. What am I supposed to be, a stooge for La

45 Rochefoucauld? That's what *he* thinks. Sez he. Well, he's only wasting his time, hanging around here. I can't help him. The only other thing I can remember his saying is that there is always something a little pleasing to us in the misfortunes of even our dearest friends. That cleans me all up with Monsieur La Rochefoucauld. *Maintenant c'est fini, ça.*

50 Dearest friends. A sweet lot of dearest friends *I've* got. All of them lying in swinish stupors, while I'm practically up and about. All of them stretched sodden through these, the fairest hours of the day, when man should be at his most productive. Produce, produce, produce, for I tell you the night is coming. Carlyle said that. Yes, and a fine one *he*

55 was, to go shooting off his face on the subject. Oh, Thomas Carli-yill, what *I* know about *you-oo*! No, that will be enough of that. I'm not going to start fretting about Carlyle, at this stage of the game. What

did he ever do that was so great, besides founding a college for Indians? (That crack ought to flatten him.)...

60 The first thing I've got to do is get out and whip me up a complete new set of dearest friends; that's the first thing. Everything else can wait. And will somebody please kindly be so good as to inform me how I am ever going to meet up with any new people when my entire scheme of living is out of joint — when I'm the only living being awake while
65 the rest of the world lies sleeping? I've got to get this thing adjusted. I must try to get back to sleep right now. I've got to conform to the rotten little standards of this sluggish civilization. People needn't feel that they have to change their ruinous habits and come my way. Oh, no, no; no, indeed. Not at all. I'll go theirs. If that isn't the woman
70 of it for you! Always having to do what somebody else wants, like it or not. Never able to murmur a suggestion of her own.

And what suggestion has anyone to murmur as to how I am going to drift lightly back to slumber? Here I am, awake as high noon what with all this milling and pitching around with La Rochefoucauld. I
75 really can't be expected to drop everything and start counting sheep, at my age. I hate sheep. Untender it may be in me, but all my life I've hated sheep. It amounts to a phobia, the way I hate them. I can tell the minute there's one in the room. They needn't think that I am going to lie here in the dark and count their unpleasant little faces for them; I
80 wouldn't do it if I didn't fall asleep again until the middle of next August. Suppose they never get counted — what's the worst that can happen? If the number of imaginary sheep in this world remains a matter of guess-work, who is richer or poorer for it? No, sir; *I'm* not going to be the patsy. Let them count themselves, if they're so crazy mad after mathe-
85 matics. Let them do their own dirty work. Coming around here, at this time of day, and asking me to count them! And not even *real* sheep, at that. Why, it's the most preposterous thing I ever heard in my life....

Well. This way lies galloping melancholia. Maybe it's because this is the zero hour. This is the time the swooning soul hangs pendant and
90 vertiginous between the new day and the old, nor dares confront the one or summon back the other. This is the time when all things, known and hidden, are iron to weight the spirit; when all ways, traveled or virgin, before the straining eyes are black. Blackness now, everywhere is blackness. This is the time of abomination, the dreadful hour of the victorious
95 dark. For it is always darkest — Was it not that lovable old cynic, La Rochefoucauld, who said that it is always darkest before the deluge?

There. Now you see, don't you? Here we are again, practically back where we started. La Rochefoucauld, we are here. Ah, come on, son — how about your going your way and letting me go mine? I've got all
100 this sleeping to do....

How do people go to sleep? I'm afraid I've lost the knack. I might try busting myself smartly over the temple with the night-light. I might repeat to myself, slowly and soothingly, a list of quotations beautiful from minds profound; if I can remember any of the things. That might do it.

THE SKETCH

105 And it ought effectually to bar that visiting foreigner that's been hanging around ever since twenty minutes past four. Yes, that's what I'll do. Only wait till I turn the pillow; it feels as if LaRochefoucauld had crawled inside the slip.

Now let's see — where shall we start? Why — er — let's see. Oh, yes, I know one. This above all, to thine own self be true and it must follow, as the night the day, thou canst not then be false to any man. Now they're off. And once they get started they ought to come like hot cakes. Let's see. Ah, what avail the sceptered race and what the form divine, when every virtue, every grace, Rose Aylmer, all were thine. 115 Let's see. They also serve who only stand and wait. If Winter comes, can Spring be far behind.... If nobody had ever learned to read, very few people —

All right. That fixes it. I throw in the towel right now. I'm going to turn on the light and read my head off. Till the next ten o'clock, if I 120 feel like it. And what does La Rochefoucauld want to make of that? Oh, he *will*, eh? Yes, he will! He and who else? La Rochefoucauld and *what* very few people? ¹²

EMOTIONAL REALITY

For most readers the chief interest of a sketch is the glimpse of the inner, generally the emotional, life of a character. We see, not what he does, but what he thinks and feels, and the reasons he reacts as he does. The reaction may be to a setting, as in "The Great Stone Face"; to a situation, as in "Patient's Diary"; or to a physical condition, as in "The Little Hours." Only if it convinces us that this reaction is real and only if it makes us live the emotion it portrays, will the sketch be successful. It must do these things despite the fact that, like the incident, it is not concerned with what happens before or after the time of its action.

ORGANIZATION Because the sketch often leaves its characters exactly as they were at its beginning, there is little emphasis on action. Dorothy Parker was in a fit of desperate wakefulness when "The Little Hours" began and she was still awake when it ended. O'Brien's mood of cynical and slightly fevered detachment held through to the end of "Patient's Diary." In both sketches the predominant emotion was heightened in the middle and lessened at the end. Thus, in a sense, they are circular. In a sketch the author is not attempting to "get somewhere" with his narrative, but only to portray a moment in the life of a character or a scene in city or country which is interesting purely for its own sake.

STYLE

It is difficult to write a sketch that creates and holds interest without style. Being at times almost pure

¹² *After Such Pleasures*, published by The Viking Press, Inc., New York, 1933.

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description and at times straight monologue, the sketch can seldom appeal through action or idea. With no plot and little action, the sketch must depend, more than most other forms of narration, upon the way it is written. Apt choice of words and details and deft handling of sentences aided O'Brien in creating his effect. Dorothy Parker was as careful. She broke many of her sentences in the middle to suggest the way thoughts pile up on one another, and she came back again and again, in a perfect circle, to her starting point, La Rochefoucauld. More than O'Brien, she used slang and popular catch phrases to indicate her state of mind and the informality of her thoughts. The careful reading of many sketches will show the almost infinite number of effects that can be gained through variety in organization and style. A study of Chapters XII and XIII, which deal with style, may give some hints on adapting these effects to the individual needs. (See EXERCISE 86.)

EXERCISES

82. *Dramatic Reality* (pages 274-276)

- A. As you walk across the campus or down a street, or as you ride back and forth from college, deliberately listen to the conversations between people around you, and take down, as nearly word for word as possible, at least three such pieces of dialogue. Add such explanations as "She paused" and "He said" wherever necessary, but do not otherwise change the dialogues.
- B. Using the overheard conversations as starting points, write three conversational passages such as might be used in a narrative. In other words, revise the dialogues so that each is dramatically real. Keep a list of the things you do to make these passages seem realistic; *i.e.*, making incomplete sentences into complete ones; deleting or adding slang, profanity, formal phrases, and so forth; inserting explanatory words; adding or taking out repetitions, and so on.
- C. Unnoticed, observe some person and tell accurately and in minute detail what he does in five minutes' time. Try to omit nothing. Then go through the narrative and underline every action you think should be omitted to give dramatic reality. Encircle what you think needs to be exaggerated or minimized. Then rewrite the narrative, making a list of what you have done.

83. *The Narrative of Process* (pages 276-282)

Write two narratives of process. In one make yourself the central figure; in the other, a friend. Keep the emphasis in each on the process, but try to

EXERCISES

make the narrative interesting by judicious use of description, conversation, characterization, and action. Below is given a list of possible subjects. If you have had experience with any other process, especially if it is unusual or interesting, write about it instead.

1. Changing a flat tire
2. Darning a stocking
3. Chopping down a large tree
4. Making a tennis (deck-tennis, handball, etc.) court
5. Sharpening a pencil
6. Painting a piece of furniture
7. Baking a pie, cake, batch of rolls, and so forth
8. Painting an automobile
9. Sorting mail during the Christmas rush
10. Arranging packages to be delivered for a large department store
11. Making a ping-pong table
12. Performing an experiment in chemistry or physics
13. Learning to run a steam engine, or some other kind of machine
14. Building an incinerator for a club house
15. Making an etching

84. *The Incident* (pages 282-286)

- A. Write two incidents which could be used to begin expository themes. Below is given a list of the topics upon which the themes would theoretically be written:
1. Getting dressed quickly
 2. Kindness and criminals
 3. Irregular bus service
 4. Democracy and graft
 5. The individual and society
 6. Youth's bad manners
 7. Rich relatives
 8. The uselessness of sightseeing
 9. Men as cooks
 10. The insolence of librarians
- B. Write two incidents, one a paragraph long, one 300-500 words long, to support generalizations of your own choosing.
- C. Examine the incidents you have written. See whether you can delete any unnecessary details, conversation, setting, or action. Or reverse the procedure and see whether the incidents need added detail, conversation, and so forth.

85. *The Anecdote* (pages 287-290)

- A. Write two anecdotes about your father or mother. Plan them so that both will be interesting to relatives, one because it is typical and one because it is unusual.
- B. Write two anecdotes about famous or "well-known" people, the test of well-known being familiarity to members of your class. A prominent student, a teacher, a minister, or a governor may serve as a subject.
- C. When you have finished all your anecdotes revise them carefully. See that every detail is needed and also that all characterization, speech, and description are necessary. Be sure to stop exactly at the climax. See especially that the style is as rapid as possible without being jerky.

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86. *The Sketch* (pages 290-296)

Write several sketches (500-1000 words each) upon some situation, character, setting, or mood of your own selection, stressing some one element but containing all three. For example, the situation may be an unexpected meeting with a student you dislike; the setting may be the reading room of the college library; and the mood may be one of resentment induced by an interview with the Dean. One writer may wish to stress the confusion and embarrassment attending the meeting with the student; another the manner in which the calm atmosphere of the reading room quieted his excited state of mind; and another the thoughts which went through his head about the Dean at the same time that he tried to talk politely to the other student and noticed people moving about the reading room.

CHAPTER TEN

NARRATION: THE SHORT STORY

1. *Definition and Examples*

PLOT

BRIEF narratives of any sort have character, action, setting, and usually dialogue; add to these a well-developed plot and the result is a short story. As has been pointed out in the previous chapter, a plot is a series of actions which lead up to a conflict of opposing forces, and to the eventual solution of that conflict. The lack of sympathy between O'Brien and Dorothy, the night nurse, in "Patient's Diary" is, in a sense, conflict, but there is no struggle and no change in the relationship of the two characters. No real conflict exists in "The Little Hours," in any of the anecdotes, or in the narrative about learning to pour steel. If any appears in the incident it is there only to illustrate a problem or a condition, and is not the center of interest.

LENGTH

We are being intentionally vague when we say that a short story is relatively brief. Magazine editors usually consider a story of more than seven or eight thousand words too long, and one of less than a thousand too short for the space at their disposal. Most genuine short stories, excepting the so-called "short short stories" in certain popular magazines, contain at least two or three thousand words.

EXAMPLES

Before discussing the qualities of the successful short story, let us read several. The first, "Benefit," written by a college freshman, Charles Weir, is rather simple in conception and execution:

BENEFIT

"Do you want it, or don't you?" Coen asked.

"Well, ten bucks ain't no fortune, Mr. Coen," said Bill.

Coen turned to the third man in the room. "Look," he said. "He's telling me it ain't no fortune." He turned back towards Bill. "You
5 ain't no Dempsey either."

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"I ain't bad," said Bill.

"No, but you ain't good either," said Coen.

"Well, I got to eat," said Bill, "and I ain't going to get fat on no ten dollars."

- 10 "My God," said Coen, "it's a benefit, ain't it? What do you expect at a benefit? Lots of good boys would be glad to fight for nothing at a benefit for an old pal's family."

"Yeah? Then why don't you get some of them?"

- 15 "Now listen Bill," said Coen. "I told you already I did get one, Terry Genre, a real good boy. But yesterday a taxi hit him. So I call you here, and even though I wasn't paying Genre nothing, I offer you ten bucks — ten bucks — and you hold out for more. Listen. It's a benefit for Kid Gold's family. If I pay you guys big purses, what do you think I got left for the Kid's family?"

- 20 "All right, all right, don't get sore," said Bill. "I'll fight all right."

"That's it," said Coen. "I tell you what I'll do. You got any seconds?"

"No," said Bill.

- 25 "Well, I'll get a couple for you and I won't charge you nothing. How's that?"

"Thanks. That's nice of you, Mr. Coen." Bill paused. "Say, Mr. Coen, could I get some of that ten bucks now? I'm near broke, and I got a lot of eating to do before tomorrow night."

- 30 "Well," said Coen, "I generally don't do it, but here's a couple of dollars. And say, you win tomorrow and maybe I add another five to your share — if it's a good fight."

"That's O.K. Well, I'll see you tomorrow night," and Bill went out.

"You sure kid them along," said Coen's brother.

- 35 "Well," said Coen, "I got to eat too." He laughed. "I got brains, Sam. That's why I'll never be broke like that mug."

"Who is he?" asked Sam. "Can he really fight?"

"He ain't no good. About five more fights and he'll be all washed up."

"You're a smart guy, Jake," said Sam.

"Well, I make a living," said Coen.

- 40 Bill walked down the street slowly. It was raining, and he turned up his collar. Need an overcoat, he thought. No chance of getting one, though. Oh well. He went up a side street where, about half a block up, there was a lunch wagon. He went in.

"Steak and a cup of coffee. And peach pie," he added.

- 45 Bill put his elbows on the counter and leaned his head on his hands. How good was this guy he was fighting, he wondered. He hadn't been so good himself at his last fight. He hadn't been good since that Argentine Champ had knocked him clear out of the ring. Something the matter with him, maybe.

- 50 While he ate his steak he stopped thinking. It was a long time since he'd had a steak, and there was no use spoiling it with thinking about dubs

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that he could have knocked haywire when he was going good. Just eat.

But when the pie came — it wasn't so good — thoughts came again.
55 That morning as he was on his way to Coen's, his landlady had come out of her room.

"You're a week behind in your rent, and I want it," she'd said.

"Sure," he'd answered. "You'll get it. I'm goin' down to Coen's now. If I get a fight I'll pay you. If not, I'll get it for you somehow. Haven't
60 I always paid you?"

She'd backed down, at that, and had come back only with "Well, be sure you do."

He would, too.

As he paid his check, he caught himself wondering how good Porter
65 was. But he wondered only vaguely. He had a full stomach, and a bed to sleep in. Things weren't breaking so bad after all.

Bill was sitting in the dressing room waiting his turn to fight. His was the third, and the second had already started. He could hear the yells of the crowd, faintly. Coen came in, chewing on a cigar. He looked
70 nervous.

He looked at Bill. "Well," he asked, "how do you feel?"

"Fine," said Bill. "I feel fine. How are things going?"

"Rotten," Coen replied. "The first fight — it was not so good. All they did was waltz around."

75 "Yeah?" yawned Bill. "Who won?"

"The ref. called it a draw."

The door of the dressing room opened, and the fighters who had been in the second number came in. Bill could hear the crowd booing.

"My God," said Coen. "Listen. They're booing again. Never did
80 I see such a bunch of punk fighters. Bill, you get out there now and put on a good fight."

"Sure," said Bill. "I'll knock him cold."

When, following his two seconds, Bill climbed into the ring, the crowd was still booing. That last number must have been pretty bad, he
85 thought, and looked across the ring. Porter was just climbing in. He looked tough — plenty tough.

"Ladies and gentlemen," the announcer began. He was greeted by cat-calls, but he went on.

The bell rang. Porter came out slowly. He looked clumsy. Bill
90 tapped Porter in the face with his left. Porter paid no attention. Instead, he shot out a right which Bill caught on the shoulder. This guy can punch, Bill thought. Well — he caught Porter squarely on the jaw — so could he. Porter grinned, and came in throwing lefts and rights. Bill clinched, but Porter got his right hand free, and pounded Bill's stomach.
95 And then Porter connected again, and again, and again. I'd better take this guy slow, thought Bill. So he clinched most of the time until the bell rang.

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"You're going great," his seconds said. "You'll get him this round, sure."

100 Bull, he thought. He knew better. His body ached too much where Porter's last punch had landed.

The bell rang, and Bill slouched into the ring, determined to stay out of Porter's way for a while. That was it; keep away. He danced around and tapped Porter with his left. The crowd booed. Well, if they didn't
105 like it, let them come up and slug with Porter. He wasn't going to do it. But Porter caught up with him on the ropes, and rocked him with lefts and rights. He clinched, broke, and took another right in the stomach. Low! He almost grinned as he turned toward the referee, but as he turned his head Porter landed a tremendous left on his jaw. He went
110 down and his head hit the canvas — hit it hard. He could hear the referee counting, but there was an awful pain in his head. At the count of nine he managed to stagger to his feet. He reached for Porter, found him, hung on for all he was worth. The referee parted them. Porter hit him again with his left, and Bill felt his legs giving way.

115 Then the bell.

He seemed to be surrounded by a thick white fog. He could hardly see Porter or the referee or his seconds. Someone was holding ammonia under his nose. Finally he pushed the stuff away.

"I'm all right," he mumbled. "Give me a drink."

120 The bell.

Porter came toward him, and he backed away. He was still faster than Porter, he thought. For maybe half this round he could keep backing and clinching. Maybe all of it. But there was still another round. Back... back... keep backing... then clinch.

125 "Go on in there and fight, you yellow rat!" he heard someone yell.

The dirty bum! He'd like to see him stay even one round with Porter. He could feel his legs getting weaker. Porter came for him again. He clinched and hung on.

"Quit stalling," said the referee.

130 "All right," said Bill. He swung and missed, and clinched again. The referee separated them again. He kept backing away. The crowd was on its feet, yelling at him to fight. His head seemed to weigh a ton. The bell rang.

As he sank in his corner, Coen grabbed him by the shoulder. "Listen,"
135 the promoter said. "Get in there and fight. Fight, do you hear me? Quit your stalling."

Bill thought about that. It seemed to him he thought for hours, before he could reply. "Yeah? And if I do he'll knock me cold."

Dimly but clearly he heard Coen's next speech. "Listen, you punch
140 drunk, no good bum. If you don't get in there and fight — *fight*, I said — you don't get no money. Get that? *No money!* Get me? *NO MONEY!*"

The bell again.

He came out slowly. He'd have to go in there and take it this round, he supposed. He had to have that money. Desperately he swung at

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145 Porter, who was rushing at him. That was a good left, had all he had in it. But Porter came on. He hit Porter with a right hook. Porter kept on coming in. He struck out with his left, but Porter brushed it away. He saw Porter's left coming and tried to duck, but he couldn't. It landed on his jaw, and he was down. He staggered up again, he tried to back
150 away, to clinch, but Porter hit him again. He felt himself falling, and the building began to spin around. Queer. It was spinning around the way it did that night when that wop from the Argentine hit him. Spinning. The noise got fainter. The spinning stopped, and a mist closed in around him.

155 The next day Coen was sitting in his office. Sam came in.
"Well, Jake," he asked, "how was the benefit?"
"Good," said Coen. "Kid Gold's family got fifty dollars, and I got about two hundred."

"You're a wise boy, Jake," Sam said.
160 Jake grinned. "Well, I got to ——"
A man stuck his head through the door. "Hey, boss," he yelled. "Did you see this in the paper about that punk Bill Woods?"

"No," said Coen. "What about it?"
"He croaked last night. His landlady found him dead when she went
165 to collect the rent this morning."

Coen scratched his head, and paused. After a while he looked at Sam, and said, "Well, what do you think about that?"

He turned toward the man. "Bring me that newspaper."
Coen read the item slowly. When he finished he looked up. "Isn't
170 that too bad. Such a nice guy."

He paused again. "Say, Sam," he commanded in a gentle voice, "you go out to his boarding house and find out has he any relatives. If he has, I think it's only decent we give a benefit for him."

The next story, "Dangerous Man," by Oliver La Farge, is more complicated. Two plots are interwoven in it, the first concerning Mather's possible return home, the second concerning Dangerous Man's love affair:

DANGEROUS MAN

This was the heart of the Indian country, the land of the Navajo, still unperturbed, unconscious of the slow-advancing irresistible empire of the Americans. Badger Killer sat on a rock in the moonlight, singing. In his intention, the high-pitched, quavering love-song, which travelled
5 nearly as far around as would a coyote's yelping, was projected only to the ears of one broad-faced young woman sitting among her family in their hut some fifty feet away.

Walter Mather, rolled up in his poncho, wished to heaven the buck

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would shut up; he was tired, he wanted to sleep. The figure against the sky did not look romantic to him, nor hardly lovable, though it might seem different to that dish-faced, cow-hocked squaw over in the hut. The young man was one of those heavy-faced, stupid, and insolent-looking fellows. One saw in him the doltish rustic and the savage. And that singing was really terrible.

Badger Killer had apparently sung himself out. He went away in the direction of his own camp. Mather rolled over with a sigh, then he grunted and sat up. There was another seated Indian in a blanket, about twenty yards away, but not singing. He saw the formless, wrapped, still figure bisected by the sharp line, with a glint of moonlight on it, of a muzzle-loading rifle; on watch, plainly. He pulled his saddle to him and made himself comfortable; no sleep tonight.

He hadn't known for the last two days whether he was a prisoner or a guest. There wasn't any gold hereabouts anyway. He was a fool to have come here. Himself and Pennsylvania and his father's house and his girl had nothing to do with all this. It was unreal. Tomorrow he was going to get away from this menacing unreality; he couldn't get to Santa Fe and the stage line fast enough. The country was all right, if you liked desert, but these Indians — well, they just weren't people.

Be nice to get back home and eat real food and see a lot of grass again. Walk in the front door and smell that special smell there always was in the hall. Here, mustn't sleep.

Another Indian came to relieve the one who was watching him. After ages it grew light. He rose and cooked his breakfast as though everything were usual; then he went to saddle his horse. Spear Thrower, the chief of the settlement, walked up to Mather. Behind the old Indian stood two braves. Spear Thrower said in mutilated Spanish:

"Penga conmigo, chiquito hablamos."

Mather looked at him, then he looked at the young men. One of them had an ancient gun, a flintlock with a bell mouth and elaborate brass decorations on the stock. It was an ornamental piece, much too damn ornamental. Looking at it and at its owner, with the wisps of hair hanging over his eyes, the dirty shirt of red-dyed, rough buckskin, one imagined him shooting that gun. It would spout fire and smoke and a handful of miscellaneous missiles, nails, shot, pebbles, anything. He rolled a cigarette slowly.

"Bueno pues, vamosos."

There were twelve men, old and young, inside the hut, sitting in a ring. Spear Thrower politely indicated a seat on a pile of sheepskins. Looking around, the American saw that every man there had a weapon of some kind across his knees. With a pleasant smile, he drew his Colt's revolver and laid it in his lap. He rolled another cigarette, and passed tobacco and papers.

Neither he nor any of the Indians were really at home in Spanish; he spoke practically no Navajo, and none of them were at home in English. Conversation proceeded with difficulty. They wanted to know what he

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was doing in their country, why he was poking all the time in odd corners.

He explained that he had been looking for a yellow metal which the Americans valued highly. He had not found any, so he was going to
60 Santa Fe for a rest and more supplies. If he should find some, it would be a good thing for them; they would be paid blankets, copper knives, gun powder, many gifts, for the right to mine it. He was not a soldier, he was a friend; he wished them no harm.

They heard him quietly, then they began to talk among themselves.
65 He wished he knew what they were saying. This was all so grotesque. He was Walter Mather, on his way back to Pennsylvania, where he belonged. Now this bad dream of dark, heavy faces in a half-lit brush hut was menacing him. He stroked the handle of his revolver. Hello, there was the love-song fellow making a speech. Bovine face, wonder what
70 he's saying!

Badger Killer spoke directly to Spear Thrower. "What are you waiting about? We know all about that metal, we have seen it when we visited the Apaches. They come in great numbers, they bring soldiers. When we visited the Apaches that time, where the Americans were digging up
75 that metal, they shot at us with one of those great big guns on wheels. We do not want them looking for it here, we do not want those gifts. We take what we need from the Mexicans, from the Zunis and the Hopis; we do not want him here. Say the word, grandfather, and I shall walk to the door. From the door I shall put an arrow into him. This is too much
80 talk, I think."

Spear Thrower answered: "You speak quickly, my son, I think. Look, he has one of those new gun's-children that shoots six times just like that. He has it in his hand. Which six of us want to be shot at? Let us let him go, I think."

85 Several others agreed.

Badger Killer spat upon the floor. "Let him go, then. Tell him to get out. Tell him my friend over there and I shall ride with him as far as the pass, so as to see that he really goes. Let us attend to it. I shall ride back to camp on his horse."

90 "Good, that is well spoken. Does your friend want to go?"

Slender Hand, a tall, lanky brave with a hawk nose, said: "Yes. He has a plan, I think. I shall be glad to go with you, elder brother."

Every one assented. Spear Thrower turned to the American and told him in lame Spanish:

95 "You go now. You leave this country, you not return to it. These two young men ride with you as far as the pass, to see that you really go. Saddle your horse. Give me some tobacco."

Mather suppressed a sigh of relief as he passed over a full sack. "Keep it, my friend."

100 Evidently the young buck's oration had been in his favor — probably had had experience of the soldiers, or else being in love had an effect even on the saddle-faced sons of the desert. He made fast his few goods and

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mounted with a swing of the leg. It was fine to be started, it would be fine to get through the pass and out of the Navajo country. His two escorts were conversing across him; they sounded cheerful. What an ugly
105 language! Well, not as bad as Ute; but still, those exploding noises!

Badger Killer rode on his right, Slender Hand on his left. They were discussing the merits of Mather's iron-gray horse. Slender Hand changed the topic.

110 "What are you going to do? What can we do with only our bows?"
"Wait and see; I shall do it. I have a plan. I am a dangerous man. When we get to that flat place let us trot; that is all."

Badger Killer felt delightfully excited, a stirring in the pit of his stomach as the moment approached. He stretched his legs, pointing his toes in
115 the stirrups, and leaned far back, so that the sun bathed his face. With half-closed eyes and his face upturned, he sang the song about the magpie, and the one that makes fun of the wildcat. Now they were at the flat place and began to trot.

"*Nashto, shichai*," he said to the American, holding his right hand toward him across his reins and moving his indexfinger in a small circle upon the ball of his thumb. "*Cigalo, amigo*." He held his reins and his quirt in his left hand.

Mather reached for his tobacco. They were such children, such frank and constant beggars! The Navajo reined his horse in sharply, and at the
125 same time his outstretched right hand descended, to close upon the revolver in its holster. The horse stopped short; Mather's carried him a length ahead before he realized that he was disarmed.

The unreality had suddenly risen up like a gray cloud to overwhelm him; this was the impossible, the ridiculous end. He saw his front door and the
130 Pennsylvania street and his father in a gray beaver hat, as he brought the quirt down frantically across his horse's quarters, across his neck.

With entranced, surprised delight, Badger Killer realized that the revolver was working for him, that it had fired, and again, and a third time, that he had hit, that the American was falling from the saddle. His
135 pony, startled, was leaping sideways. He let out a whoop, and then emptied the remaining three chambers into the air while he gave the long-drawn Navajo wolf-howl. Slender Hand caught the gray horse.

"I am a dangerous man. I took his gun's-child; while he was awake and watching I seized his gun's-child. I shot from my hand six times,
140 pouring forth lightning. From my hand I sent lightning six times. In a handsome way, with my horse dancing, I killed him. I have a gun's-child; I can make it talk; I am a dangerous man."

"All right, Dangerous Man, come and divide these goods. Come take the scalp."

145 "The horse is mine, and that American hat. We shall divide the rest evenly."

They went through his few belongings, commenting excitedly. Slender Hand reached into one pocket.

"Look at these cigarette-papers!"

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- 150 "Ei-yei! They are handsome! Look, they have pictures on them. Do you suppose they are holy?"
 "I do not know, but they will make big cigarettes."
 "Here is one, yellow on one side, green on the other. I want that. I shall smoke that where people can see. You may have the rest."
- 155 "Good."
 "Look, look at this ornament. I shall hang it from my necklace."
 "That is his god, I think. He prays to it."
 "It speaks; listen! It says 'Tick-tick, tick-tick.'"
 "Yes, and see, that little stick goes round."
- 160 "How does he pray to it?"
 "I saw him when he went to bed. He took out a piece of iron and turned it in this hole, and the thing made a singing noise. And when he got up he looked at it the first thing. He takes it out and looks at it; then he looks at the sun."
- 165 "It is for him, I think. It might be bad medicine for us."
 "Perhaps you are right."
 "I am afraid of it." Dangerous Man threw it away; it struck a rock and spouted wheels and springs.
 "Ei! Look at how much was in it. Did you see those gleaming snakes?"
- 170 It is a bad thing."
 They rode back to camp, leading the captured horse.
 Dangerous Man sang, "I have a gun's-child; with a well-made plan I took his gun's-child bravely. A-ye-ye-ye-ya-hai! It shot, from my hand it shot forth lightning; from my hand three times lightning went forth and
 175 struck him. I have killed a Mexican, I have killed a Zuni, I have killed an American. I have a gun's-child that shoots six times, I have an American hat, I have a blue horse, I am a dangerous man. A-ye-ye-ye-ya-hai!"
 "That is all right, grandfather, but you will not sing that song in camp tonight. You have blood on you; we are not clean."
- 180 He came back to earth. "You are right. Let us find Tall Singer to make songs over us." He flicked at his pony's mane with his quirt.
 "Then, when I sing at that place, I shall be heard, I think. That girl will speak to her parents now, I think."¹

Finally we quote "Mrs. Adis" by Sheila Kaye-Smith, which in many ways is superior to either of the first two because of the greater skill with which the author has presented the characters and developed the plot, and because of her more finished style. Notice how tense an emotional effect she has created:

MRS. ADIS

In North-East Sussex a great tongue of land runs into Kent by Scotney Castle. It is a land of woods — the old hammer woods of the Sussex iron

¹ *Scribner's Magazine*, June, 1930.

industry — and among the woods gleam the hammer-ponds, holding in their mirrors the sunsets and sunrises. Owing to the thickness of the woods — great masses of oak and beech in a dense undergrowth of hazel and chestnut and frail willow — the road that passes Mrs. Adis's cottage is dark before the twilight has crept away from the fields beyond. That night there was no twilight and no moon, only a few pricks of fire in the black sky above the trees. But what the darkness hid the silence revealed. In the absolute stillness of the night, windless and clear with the first frost of October, every sound was distinct, intensified. The distant bark of a dog at Delmonden sounded close at hand, and the man who walked on the road could hear the echo of his own footsteps following him like a knell.

Every now and then he made an effort to go more quietly, but the roadside was a mass of brambles, and their crackling and rustling were nearly as loud as the thud of his feet on the marl. Besides, they made him go slowly and he had no time for that.

When he came to Mrs. Adis's cottage he paused a moment. Only a small patch of grass lay between it and the road. He went stealthily across it and looked in at the lighted, uncurtained window. He could see Mrs. Adis stooping over the fire, taking some pot or kettle off it. He hesitated and seemed to wonder. He was a big, hulking man, with reddish hair and freckled face, evidently of the laboring class, but not successful, judging by the vague grime and poverty of his appearance. For a moment he made as if he would open the window, then he changed his mind and went to the door instead.

He did not knock, but walked straight in. The woman at the fire turned quickly around.

"What, you Peter Crouch?" she said. "I didn't hear you knock."

"I didn't knock, Ma'am. I didn't want anybody to hear."

"How's that?"

"I'm in trouble." His hands were shaking a little.

"What have you done?"

"I shot a man, Mrs. Adis."

"You?"

"Yes — I shot him."

"You killed him?"

"I dunno."

For a moment there was silence in the small, stuffy kitchen. Then the kettle boiled over and Mrs. Adis sprang for it, mechanically putting it at the side of the fire.

She was a small, frail-looking woman, with a brown, hard face on which the skin had dried in innumerable small, hair-like wrinkles. She was probably not more than forty-two; but life treats some women hard in the agricultural districts of Sussex, and Mrs. Adis's life had been harder than most.

"What do you want me to do for you, Peter Crouch?" she said, a little sourly.

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“Let me stay here a bit. Is there nowhere you can put me till they’ve
50 gone?”

“Who’s they?”

“The keepers.”

“Oh, you’ve had a shine with the keepers, have you?”

“Yes, I was down by Cinder Wood, seeing if I could pick up anything,
55 and the keepers found me. They’re after me; reckon they aren’t far
off now.”

Mrs. Adis did not speak for a moment.

Crouch looked at her searchingly, beseechingly.

“You might do it for Tom’s sake,” he said.

60 “You haven’t been an over-good friend to Tom,” snapped Mrs. Adis.

“But Tom’s been an unaccountable good friend to me; reckon he would
want you to stand by me tonight.”

“Well, I won’t say he wouldn’t, seeing as Tom always thought better of
you than you deserved. Maybe you can stay till he comes home tonight,
65 then we can hear what he says about it.”

“That’ll serve my turn, I reckon. He’ll be up at Iron Latch for an hour
yet, and the coast will be clear by then. I can get away out of the country.”

“Where’ll you go?”

“I dunno. There’s time to think of that.”

70 “Well, you can think of it in here,” she said dryly, opening a door which
led from the kitchen into the small lean-to of the cottage. “They’ll never
guess you’re there, specially if I tell them I ain’t seen you tonight.”

“You’re a good woman, Mrs. Adis. I know I’m not worth your stand-
ing by me, but maybe I’d ha’ been different if I’d had a mother like
75 Tom’s.”

She did not speak, but shut the door, and he was in darkness, save for a
small ray of light that filtered through one of the cracks. By this light he
could see her moving to and fro, preparing Tom’s supper. In another
hour Tom would be home from Iron Latch Farm, where he worked every
80 day. Peter Crouch trusted Tom not to revoke his mother’s kindness, for
they had been friends when they went together to the National School at
Lambergurst, and since then the friendship had not been broken by their
different characters and careers.

Peter Crouch huddled down upon the sacks that filled one corner of the
85 lean-to and gave himself up to the dreary and anxious game of waiting.
A delicious smell of cooking began to filter through the kitchen, and he
hoped Mrs. Adis would not deny him a share of the supper when Tom
came home, for he was very hungry and he had a long way to go.

He had fallen into a kind of helpless doze, haunted by the memories of
90 the last two hours, re-cast in the form of dreams, when he was roused by
the sound of footsteps on the road.

For a moment his poor heart nearly choked him with its beating.
They were the keepers. They had guessed for a cert. where he was —
with Mrs. Adis, his pal’s old mother. He had been a fool to come to the
95 cottage. Nearly losing his self-control, he shrank into the corner shivering,

half-sobbing. But the footsteps went by. They did not even hesitate at the door. He heard them ring away into the frosty stillness. The next minute Mrs. Adis stuck her head into the lean-to.

100 "That was them," she said, shortly. "A party from the Castle. I saw them go by. They had lanterns, and I saw old Crotch and the two Boormans. Maybe it ud be better if you slipped out now and went towards Cansiron. You'd miss them that way and get over to Kent. There's a London train comes from Tunbridge Wells at ten tonight."

105 "That'd be a fine thing for me, ma'am, but I haven't the price of a ticket on me."

She went to one of the kitchen drawers. "Here's seven shillun'; it'll be your fare to London and a bit over."

For a moment he did not speak, then he said, "I don't know how to thank you, ma'am!"

110 "Oh, you needn't thank me. I am doing it for Tom. I know how unaccountable set he is on you and always was."

"I hope you won't get into trouble because of this."

115 "There ain't much fear. No one's ever likely to know you've been in this cottage. That's why I'd sooner you went before Tom came back, for maybe he'd bring a pal with him, and that'd make trouble. I won't say I shan't have it on my conscience for having helped you escape the law, but shooting a keeper ain't the same as shooting an ordinary man, as we all know, and maybe he ain't so much the worse, so I won't think no more about it."

120 She opened the door for him, but on the threshold they both stood still, for again footsteps could be heard approaching, this time from the far south.

"Maybe it's Tom," said Mrs. Adis.

"There's more than one man there, and I can hear voices."

125 "You'd better go back," she said, shortly. "Wait till they've passed anyway."

With an unwilling shrug he went back into the little dusty lean-to, which he had come to hate, and she shut the door upon him.

130 The footsteps drew nearer. They came more slowly and heavily this time. For a moment he thought they would pass also, but their momentary dulling was only the crossing of the strip of grass outside the door. The next minute there was a knock. It was not Tom, then.

135 Trembling with anxiety and curiosity, Peter Crouch put his eye to one of the numerous cracks in the lean-to door and looked through into the kitchen. He saw Mrs. Adis go to the cottage door, but before she could open it a man came quickly in and shut it behind him.

140 Crouch recognized Wilder, one of the keepers of Scotney Castle, and he felt his hands and feet grow leaden cold. They knew where he was, then. They had followed him. They had guessed that he had taken refuge with Mrs. Adis. It was all up. He was not really hidden; there was no place for him to hide. Directly they opened the inner door they would see him. Why couldn't he think of things better? Why wasn't he cleverer at look-

ing after himself — like other men? His legs suddenly refused to support him, and he sat down on the pile of sacks.

145 The man in the kitchen seemed to have some difficulty in saying what he wanted to Mrs. Adis. He stood before her silently, twisting his cap.

"Well, what is it?"

"I want to speak to you, ma'am."

Peter Crouch listened, straining his ears, for his thudding heart nearly
150 drowned the voices in the next room. Oh no, he was sure she would not give him away. If only for Tom's sake... she was a game sort, Mrs. Adis.

"Well?" she said, sharply, as the man remained tongue-tied.

"I have brought you bad news, Mrs. Adis."

155 Her expression changed.

"What? It ain't Tom, is it?"

"He's outside," said the keeper.

"What do you mean?" said Mrs. Adis, and she moved toward the door.

"Don't, ma'am — not till I've told you."

160 "Told me what? Oh, be quick, man, for mercy's sake." And she tried to push past him to the door.

"There's been a row," he said, "down by Cinder Wood. There was a chap there snaring rabbits, and Tom was walking with the Boormans and me and Old Crotch down from the Castle. We heard a noise in the
165 Eighteen pounder Spinney, and there.... It was too dark to see who it was, and directly he saw us he made off — but we scared him, and he let fly with his gun...."

He stopped speaking and looked at her, as if beseeching her to fill in the gaps of his story. In his corner of the lean-to, Peter Crouch was as
170 a man of wood and sawdust.

"Tom —" said Mrs. Adis.

The keeper had forgotten his guard, and before he could prevent her she had flung open the door.

The men outside had evidently been waiting for the signal, and they
175 came in, carrying something on a hurdle, which they put down in the middle of the kitchen floor.

"Is he dead?" asked Mrs. Adis without tears.

The men nodded. They could not find a dry voice like hers.

In the lean-to Peter Crouch had ceased to sweat and tremble. Strength
180 had come with despair, for he knew he must despair now. Besides, he no longer wanted to escape from this thing that he had done. Oh, Tom! — and I was thinking it was one of them damned keepers. Oh, Tom! And it was you that got it — got it from me! Reckon I don't want to live!

185 And yet life was sweet, for there was a woman at Ticehurst, a woman as staunch to him as Tom, who would go with him to the world's end even now. But he must not think of her. He had no right; his life was forfeit to Mrs. Adis.

She was sitting in the old basket armchair by the fire. One of the men

190 had helped her into it. Another man with rough kindness had poured her out something from a flask he carried in his pocket. "Here, ma'am, take a drop of this. It'll give you strength."

"We'll go round to Ironlatch cottage and ask Mrs. Gain to come down to you."

195 "Reckon this is a turble thing to have come to you, but it's the will o' Providence, as some folks say; and as for the man who did it — we've a middling good guess who he is, and he shall swing."

"We didn't see his face, but we've got his gun. He threw it into an alder when he bolted, and I swear that gun belongs to Peter Crouch, 200 who's been up to no good since the day when Mus' Scales sacked him for stealing his corn."

"Reckon, tho', he didn't know it was Tom when he did it — he and Tom always being better friends than he deserved."

Peter Crouch was standing upright now, looking through the crack of 205 the door. He saw Mrs. Adis struggle to her feet and stand by the table, looking down on the dead man's face. A whole eternity seemed to roll by as she stood there. He saw her put her hand into her apron pocket, where she had thrust the key to the lean-to.

"The Boormans have gone after Crouch," said Wilder, nervously 210 breaking the silence. "They'd a notion as he'd broken through the woods Iron Latch way. There's no chance of his having been by here? You haven't seen him tonight, ma'am?"

There was a pause.

"No," said Mrs. Adis. "I haven't seen him. Not since Tuesday." 215 She took her hand out of her apron pocket.

"Well, we'll be getting around and fetch Mrs. Gain. Reckon you'll be glad to have her."

Mrs. Adis nodded.

"Will you carry him in there first?" And she pointed to the bedroom 220 door.

The men picked up the hurdle and carried it into the next room. Then silently each wrung the mother by the hand and went away.

She waited until they had shut the door, then she came towards the lean-to.

225 Crouch once more fell a-shivering. He couldn't bear it. No, he'd rather swing than face Mrs. Adis. He heard the key turn in the lock, and he nearly screamed.

But she did not come in. She merely unlocked the door, then crossed the kitchen with a heavy, dragging footstep and shut herself into the room 230 where Tom was.

Peter Crouch knew what he must do — the only thing she wanted him to do, the only thing he could possibly do. He opened the door and silently went out.²

² *Joanna Godden Married*, New York: Harper and Brothers, 1926.

DEFINITION AND EXAMPLES

LIMITATIONS OF BREVITY

The three stories just quoted average about 2250 words in length. "Benefit" is about 1950 words long, "Dangerous Man" about 2000, and "Mrs. Adis" about 2600. If we contrast their length with the 500,000 words of Hervey Allen's novel, *Anthony Adverse*, we can readily see that the brevity of the short story imposes serious limitations upon its writer. The first of these is that he must *compress his material*. The novelist may take a chapter to describe a setting or five chapters to draw a single character; the short story writer must do the job in a few bold strokes.

Moreover, because the whole scope of the work is scaled down, *the short story writer must select his material rigidly to focus upon a single mood and usually upon a single narrative element*. The novelist may go from a mood of terror to one of satirical amusement to one of awe; and he may give detailed treatment and equal emphasis to character, plot, and setting. The short story writer must always pare to the minimum. If he sets out to create a mood of exaltation or awe he must disregard all others. Poe, in "The Cask of Amontillado," arouses our horror at Fortunato's revenge, but he has no time to make us laugh too. Similarly, if the short story writer wishes to stress the motives for a character's actions he will have to subordinate plot and setting; or if he is interested in plot he will have to subordinate character and setting.

THE PLAN

The element of the story which he wishes to emphasize is, of course, the writer's own concern. He may be primarily interested in character, plot, setting, or mood, or occasionally in such a special element as dialogue. It is not for the reader or the critic to tell him what his aim shall be, but only to judge his success. Once he has set his purpose, however, he must build his story to suit it. He must construct as much plot and as many characters as he needs and use only as much setting and conversation as is required. He must do these things with his purpose *always* in mind.

To this end a carefully constructed plan is invaluable. Only the highly experienced writer can make and keep a plan in his head; others should write one down on paper, particularly since without one the developments of plot and conflict are likely to get out of hand. Any method may be used as long as the writer understands that, unlike Topsy, a short story does not "just grow."

Many have found that they can plan a story most successfully if they divide it into scenes. A scene, in the sense in which the word is used here, is composed of the action or actions which take place at a single

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time or in a single locality. In "Dangerous Man," for instance, the Indian's asking for tobacco, his seizing Mather's pistol, and his murdering Mather, all comprise a single scene, for, although several, these actions all take place in one locality and all fulfill the dual purpose of describing Mather's death and bringing Dangerous Man closer to success.³

METHODS OF DEVELOP- MENT

Like all forms of writing, the short story must have a beginning, a middle, and an end, and the scenes of each part have their peculiar functions in developing the finished product. Before he plans the purposes of each scene, however, the author must decide what general method of development he is going to use. There are several conventional ones. He may give the action *chronologically*; that is, he may describe events in the order in which they happen, as in "Benefit." He may, on the other hand, begin *in the middle* of the action and bring in the earlier occurrences as the story progresses. In "Mrs. Adis" the story opens after Peter Crouch has committed murder, but we know nothing of it until he tells Mrs. Adis (lines 34-38), and we do not know who was murdered until near the end of the story. Had Sheila Kaye-Smith developed the story chronologically she would have begun it with the scene in the forest (lines 162-167). The third kind of development is the *inverse* method; that is, the telling of the end at the beginning. At this Edgar Allan Poe was an adept. He often started with the outcome of his tale and then centered the interest, not in the conclusion, but in the way it was reached, as "The Purloined Letter" and "The Gold Bug" especially illustrate. Sheila Kaye-Smith might have begun with the statement, "The shriek still echoed in the ears of both, but neither spoke. Mrs. Adis saw only the body of her son." Or, to carry the inverse method even further, Sheila Kaye-Smith might have started with Peter's leaving the door of the cottage, bent upon his escape, and might then have told the incidents leading to the climax.

2. The Beginning

CHARACTERS

In every short story the plot must be carried out by somebody; that is, there must be characters to perform the action, and it is usually one of the purposes of the opening

³ At first glance a scene and an incident seem alike. An incident, however, is an action or a series of actions *complete in itself*. A scene *must* be related to other scenes, and must depend upon the chain or series of scenes for its significance.

scene or scenes to introduce at least the principal characters. It is for the author to determine how many characters his plot needs, and which ones will be major and which minor. He should have only a few major characters so that he can draw each distinctly, and he must keep the distinction between major and minor characters clear. In "Benefit" there are only two major characters, Bill and Coen. In "Mrs. Adis" but two appear, Mrs. Adis and Peter, although Tom, the murdered son, is a major character in a sense. Again, in "Dangerous Man" there are but two, Mather and Badger Killer. The friend, Slender Hand, is minor because, like Coen's brother, he is there only to be talked at. In most stories the principal figures are introduced in the early scenes so that the reader may quickly come to know their names and characteristics and their purpose in the plot.

SETTING

(a) General

In some part of the story, too, the reader must be told where action takes place. There is, first, the *general* locality in which the story is laid. In "Benefit" this is "a city"; in "Dangerous Man" it is "the Indian country," evidently Arizona or New Mexico; and in "Mrs. Adis" it is "North East Sussex." The general locality is usually given early, although sometimes it may be omitted entirely without harm to the story. That of "Benefit," for example, is indefinite; the action could have occurred in any city or large town. But in both "Dangerous Man" and "Mrs. Adis" the general locality is important; the Indian story could not possibly have taken place in New York, nor that of Peter Crouch in Arizona. In both, the setting lends reality to the action and the characters.⁴

(b) Particular

Besides the general locale, the reader usually wants to know the *particular* setting, and that information, too, is usually given early in the story. The particular setting may, of course, shift from time to time. In "Benefit" it shifts from Coen's office to the lunch wagon to the dressing room to the prize ring and back to Coen's office. Later we shall discuss the means of transition between particular scenes; for the present we need only realize their value, which a study of the Scene Chart on page 316 will make clear.

(c) Time

Another element of setting is time, which is usually indicated by the speech, actions, or customs of the characters. Like the general locality, the time may be indefinite. In "Benefit" we are given no information at all about it, although from

⁴ See Chapter XI, Description, pages 325-341, for a discussion of methods of describing both scene and character.

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MODEL SCENE CHART

FOR "BENEFIT"

<i>Scene</i>	<i>Purpose</i>	<i>Setting</i>	<i>Action</i>	<i>Lines</i>
I	To present Bill and Coen; also conflict between them	Coen's office	Signing for fight, to Bill's disadvantage	1-39
II	To show Bill's state of mind, and his character	Lunch wagon	Eating. Thoughts about food, rent, fighting	44-66
III	To create suspense	Dressing room	Conversation between Bill and Coen	67-82
IV	To create suspense and make conclusion inevitable	Prize fight ring	Fight between Porter and Bill. Porter knocks Bill out	81-154
V	To conclude story	Coen's office	Coen learns of Bill's death. He plans another benefit	155-173

FOR "DANGEROUS MAN"

I	To present Badger Killer and Mather, setting, and conflict	Indian village: outside tents	Badger Killer sings to sweetheart. Mather realizes he is a prisoner	1-46
II	To show complications between B. K. and Mather	Indian village: in council tent	Indians argue and decide to let Mather go; Badger Killer to go with him	47-99
III	To end Mather's plot and advance Badger Killer toward his goal	The desert	Indians kill Mather and Badger Killer changes his name	103-142
IV	To explain Indian point-of-view	The desert	Division of Mather's possessions	143-170
V	To conclude second plot	The desert: outside Indian village	Chant of triumph and expectation of success in love	172-183

THE MIDDLE

the slang used we infer that it is the present. The author of "Dangerous Man" is more explicit, for he says that the country was "still unperturbed, unconscious of the slow-advancing irresistible empire of the Americans" (lines 1-3). The particular time, like the particular locality, frequently shifts; yet the author will be wise if he limits the number of changes in both of these things as he limits the number of his major characters.

THE ACTION The beginning should accomplish one thing more. Is the story to be about love? action? a struggle of will? These questions should be answered early so that the reader may immediately see the purpose of the story and acquire the proper mood and mental "set." The first line in "Benefit" tells the reader that there will be conflict between Bill and Coen and leads him to expect a prize fight. By the end of the first two paragraphs in "Mrs. Adis" he knows that one of the characters is trying to escape something (lines 1-17). By the end of the fourth paragraph in "Dangerous Man" he is told that the central Indian character is in love and that Mather is a captive; thus there is a double motif, love and adventurous action.

3. *The Middle*

INTRODUCING THE MINOR CHARACTERS The opening scenes introduce the major characters, indicate the setting, and tell something about the action. Those in the middle of the story also have a threefold task to accomplish: to introduce the minor characters as they are needed, to develop the major ones, and to complicate the action of the story. Minor characters should be described as little as possible, for usually we need to know very little about them. They are often used merely to lend reality to the background of the story, but their chief use is to further the action by helping or thwarting the major characters, by supplying information that must be brought in somehow, or by drawing out the more important figures. In "Benefit," Sam, Coen's brother, is present only because, if Coen's character is to be revealed adequately, Coen must talk to someone. The man who "stuck his head through the door" appears only because the news of Bill's death must be introduced in some way. The newspaper alone would have served as well. In "Mrs. Adis" Wilder and his men are present mainly because some one has to bring Tom home, although the embarrassed, shuffling group adds to the suspense and the reality of the scene.

Too many minor characters clutter the story and confuse the reader. If the writer experiments long enough he will discover that many times at least *half* his minor characters are excess baggage.

*DEVELOPING
THE MAJOR
CHARACTERS*

Before he can develop his major characters the author will have to decide whether he is dealing with "types" or "individuals." A type character is one who is essentially like many or most others of a kind; like, for example, the stock comic detective, the usual spoiled child, the conventional sharp-tongued mother-in-law. Coen, in "Benefit," is a type, for he has all the earmarks of the typical crooked fight promoter. The old Indian councilor, with his cautious advice and his desire to avoid conflict, is also typical. Neither Coen nor the councilor — nor Bill nor Mather — has any notable characteristics which mark him as different from any one else of his kind.

An individual, on the other hand, is clearly distinguished from others of his class. We can predict the reactions of a type, but we feel that an individual may react in numberless and unexpected ways. Mrs. Adis is perhaps the nearest approach to an individual in the stories quoted in this chapter. She is not just "a mother," neither is she merely "a revengeful mother" or a "sentimental mother." A real individual rather than a mechanism, she holds our interest because we do not know what she will do after she finds that Peter murdered Tom. She has strength and weakness; she is irritable and ungracious, yet merciful. As with most real characters, we remember her long after we have forgotten her story.

The major characters are more likely to be individuals than the minor ones because their importance to the story gives the writer greater opportunity of drawing them in detail. The modern emphasis is often on character, some stories depending almost entirely on individuals for their effect. If Mrs. Adis were a type, her story might have become one of sticky sentiment. If Badger Killer did not possess the individual traits (as compared to Slender Hand) which give him the right to the name of Dangerous Man, the murder of Mather would seem inexcusable. As it is, we feel that he is following the customs of his people and succeeding because his ingenuity is sharpened by love. Yet some plots are ruined if the action is not carried out by types. If Coen, in "Benefit," were an individual some readers might be so revolted that they would refuse to finish the story, but as he is only a type his actions are less offensive.

THE MIDDLE

Even when attempting to create an individual, the writer need not tell everything about his character. He should give only those traits which explain the individual's reactions in a particular situation. We do not know whether Mather was handsome or not, because that is of no importance to the story. Dangerous Man would have killed him, handsome or ugly. How did Tom, in "Mrs. Adis," talk, look, eat? In contrast with Peter, he was sober and industrious, which is all we need to know.

One more suggestion. The skilful writer shows his characters in actions which reveal their individual traits. La Farge says that Spear Thrower spoke in mutilated Spanish and then adds the words, "*Penga conmigo, chiquito hablamos*" (line 37). Sheila Kaye-Smith says that Peter nearly lost his self control (line 95) and shows him shrinking "into the corner, shivering, half-sobbing" (line 95). It is wise, of course, to explain an action, but the action should also be illustrated. Just as an example frequently clarifies an expository statement, so it vivifies a descriptive one.

COMPLICATING THE ACTION

The third purpose of the middle scenes is to complicate, or advance, the action. The *why* and the *how* of the complication depend upon the purpose of the story. Generally, however, the action hinges on the central character's attempt to reach a goal, and the complications push him nearer to or farther from it. In the second scene of "Dangerous Man" (see the Scene Chart, page 316) both Mather and Badger Killer believe that they are nearing their goals as a result of the council. At the end of the third scene we know that Mather has not reached his and never will reach it, but even at the end of the fourth scene we do not know whether Badger Killer, now called Dangerous Man, will reach his goal. In "Benefit" the action in the second and third scenes, and in part of the fourth scene, brings Bill nearer his aim, but the fourth scene takes him away from it; yet we do not, even at the end of the fourth scene, know how far away he has been pushed.

From the uncertainty in these middle scenes comes much of the appeal of the short story. Our curiosity, if nothing else, interests us in the "success" story. We all like projects and attempts to turn out well. But if we always win at football or bridge or solitaire we lose interest. It is the chance that we may lose which intrigues us. It is the doubt whether the central character or characters will win or lose that keeps

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us interested in the plot of the short story. The skilful author realizes this and plays upon our curiosity; he rouses it, calms it, and rouses it again, because he realizes that a sustained emotional pitch is difficult to hold. Sooner or later excitement or terror dies down, for "we get used to anything." So Sheila Kaye-Smith plays upon our emotions by making Peter's escape more and less probable at different moments. In "Benefit" the scenes of the actual fight, and in "Dangerous Man" those in which Mather rides away from the Indian camp, happy with a false security, induce suspense. As the prize fight ends, and as Mather continues on his ride, the outcome is in sight but is still uncertain.

TRANSITION The writer must be careful to provide clear transition between the central scenes. Transition serves exactly the same purpose in narration as in exposition, except that it carries the reader from one scene to another instead of from one thought to another. At the shift from the first scene of "Dangerous Man" to the second, La Farge lets us know that we are now "inside the hut" with the Indians "sitting in a ring" (line 47). At the beginning of the third scene, when Mather is riding away with the two young Indians, La Farge indicates the gap in time by showing Mather preparing to leave: "He made fast his few goods and mounted with a swing of the leg" (lines 102-103). Lest this be not definite enough, La Farge writes, "It was fine to be started, it would be fine to get through the pass" (lines 103-104). The words *it was fine* tell us that the group is on the way, and the phrase *it would be fine* is La Farge's way of assuring us that the journey is not yet over.

Some writers prefer to show transition in other ways. Charles Weir, for example, has left extra spaces between his scenes; another might have numbered them. But even with such mechanical divisions some explanation is necessary. At the beginning of the second scene in "Benefit," although the space on the page tells us that Bill is out of Coen's office, Weir writes:

Bill walked down the street slowly. It was raining, and he turned up his collar. Need an overcoat, he thought. No chance of getting one, though. Oh well. He went up a side street where, about half a block up, there was a lunch wagon. He went in (lines 40-43).

We now know how Bill got to the lunch wagon, information which the blank space does not give.

THE END

4. *The End*

DEFINITENESS The final scenes should bring the plot to a *definite* and *satisfactory* conclusion. The goal must be attained or not attained. Although it is true that some writers are adept at making the endings of their stories indefinite — at letting the reader's imagination do the work — it is better for the amateur not to attempt it. He should, at the very least, give enough information to indicate what the end is likely to be. In "Benefit" we are told that Bill died, and in "Mrs. Adis" that Peter, at least temporarily free, walked through the door. In "Dangerous Man" we are told about Mather's death and led to infer that the second plot will end successfully by the statement, "The girl will speak to her parents now, I think."

INEVITABILITY But whether it is "definite" or "indefinite," "inevitable" or a "surprise," *the ending must be logical*, and must have been prepared for in the body of the story. Coincidences occur in "real life" and hidden characteristics come to light in a crisis, but in the short story such occurrences are seldom convincing; they are seldom dramatically true. It would not be logical, for example, for Bill suddenly to have found reserve energy and to have knocked out Porter, thus winning his fight, the extra five dollars, and another chance to make good, for in the middle of the story Weir emphasized the facts that Bill had not fought for some time, that he was weak from lack of food, and that, once a good fighter, he "ain't so good" now. It might have been possible for Mrs. Adis, in a paroxysm of grief over Tom's death, suddenly to disclose Peter's hiding place, for we are told of her great love for Tom. Yet it is that love which makes her kindness for Peter understandable and logical. The outcome is foreshadowed and the way prepared.

CONCLUSION In creating characters and in developing scenes the student writer will do well to keep his feet as firmly as possible on solid ground. Many good stories have been written out of material gathered from the clouds of imagination, but far more have been based on personal observation and knowledge. Until one becomes adept at characterization, for example, he will do best to people his stories with characters who resemble friends, relatives, acquaintances, or fellow passengers on a train. Until he learns to describe effectively, he should not write about Timbuctoo or St. Louis or Shanks Village unless he has lived there or at least been there. Similarly, he should avoid plots that concern gangster ethics, or great

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political machinations, or even historical occurrences, unless he has some special way of knowing whereof he speaks. There is more than enough happening around every one of us to furnish material for hundreds of short stories. Observation and memory are greater aids than imagination and an untrained pen. (See EXERCISE 87-91.)

EXERCISES

87. *Other Short Stories*

Select a "short short story" from *Liberty*, *Colliers*, or *The Forum*, a short story from *The Saturday Evening Post*, *The American Magazine*, or some other popular periodical, and one from *The American Mercury*, *Atlantic Monthly*, *Harper's*, or *Scribner's*. Apply the following questions to each of the three stories chosen and write the answers.

1. Construct a chart like that given on page 316 and upon it analyze each of the stories scene by scene.
2. What is the average length? Exclude the short short story; what now is the average?
3. What method of development (see page 314) was used in each?
4. Has any story more than one plot (like "Dangerous Man")?
5. What means of transition is used in each to carry the reader from scene to scene? More than one means?
6. In the first 200 words of each, is the setting given? The particular setting? Is setting given by statement or by implication?
7. How many major characters are there in each? Minor? Individuals? Types?
8. What complicating incidents are there? Which further the fate of the central figures? Which seem to hinder? Which lead to uncertainty?
9. What, in the first 200 words, tells you what kind of story each is to be?
10. What kind of ending is provided for each? (Surprise, expected, definite, indefinite, and so on.) Were you misled by the authors? Fairly or unfairly?
11. Approximately how many words are there in each *after* the climax?
12. Does each story seem "dramatically real"? If not, analyze it to see why it does not. If so, list five things for each (a speech, an action, a descriptive touch, and so on) which help make the story convincing.

88. *Development of Character*

A. Select two of the following characters and describe them as performing some action in a probable short story. Describe each first as a type. Then rewrite the incident so that each will be described as an individual. Show each character performing some *definite* action.

1. A farmer who believes in the ways of his fathers.
2. A college student who is certain he knows more than his instructors.

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3. A teacher who feels that his students know nothing.
 4. An arrogant clerk in a clothing store.
 5. A football coach.
- B. Pick out someone you know and describe him as an individual. Portray him entirely through his conversation with you. Make each bit of his speech reveal his character at the same time that it reveals a setting.

89. *Writing the Beginnings of Short Stories*

Below are listed the situation, setting, and characters for three stories. Some of the elements are incomplete and, as indicated, are to be provided by you. At the end of each group will be found directions for you to follow.

1. **SITUATION:** An old man is waiting for the postman to bring him the usual monthly check from his son. The check is three days late, and the old man has just eaten the last of his food for breakfast. He does not know it, but the check will arrive with the postman.

SETTING: Before a woodshed. A pile of cord wood and the equipment for chopping wood must be present.

CHARACTER: In the beginning the old man is the only character.

DIRECTIONS: Write a beginning for a short story. By the old man's actions (interpolate as few of his thoughts as possible) show his character, the situation, and the setting. In the completed story the emphasis will be upon character.

2. **SITUATION:** Mollie, the maid of all work, is dusting the living room. Although she does not know it, in a few minutes she will have to take in to her mistress (now telephoning in the next room) a telegram containing some bad news.

SETTING: To be described by the student.

CHARACTERS: The only character necessary now is Mollie who, in the completed story, will be a minor one. She is nervous but capable and reasonably intelligent.

DIRECTIONS: Describe the opening scene of a short story so that when Mollie takes the telegram to her mistress she will have foreshadowed convincingly the fact that the story is to have a tragic ending.

3. **SITUATION:** A chain grocery store has been held up. The two clerks, the manager, and the butcher have been locked in the meat refrigerator. But the manager escaped by means of a secretly installed latch, picked up a gun, and forced the surprised robber to surrender.

SETTING: The store, two hours after the robbery. Ben Hines, the manager, is waiting on an important customer. He is retelling the story for the tenth time.

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CHARACTERS: Ben, the manager, is "self made," ingenious, and also self-confident. Mrs. Hutchinson, the customer, is talkative and inquisitive.

DIRECTIONS: Write the opening of this story. Show Ben's character through his conversation and by the way he waits on Mrs. Hutchinson.

90. *Writing the Body of the Short Story*

Develop to the climax the stories begun above, but stop while the solution is still in doubt. In (1) the old man will be visited by a neighbor, a woman who does not like his son. Make the old man's reactions to the neighbor consistent with his character as shown in the beginning. In (3) Al, the butcher, will get more and more jealous as Ben unfolds his story. Eventually he will spoil Ben's story just as Ben comes to the climax. You are to work out all the possibilities of development for (2).

91. *Writing the Climax and the End of the Short Story*

Work out a climax and an ending for each of the stories begun and developed in Exercises 89 and 90. Before you finish, go back over the beginning and the middle and outline each, so that the ending will be consistent. Hand in the outlines with the stories.

CHAPTER ELEVEN

DESCRIPTION

1. *Description in Modern Writing*

DESCRIPTION DEFINED

DESCRIPTION is that kind of writing which tells how a thing looks, tastes, smells, or feels, or how a thing acts. Since it appeals directly to the imagination, description comes as near as words can come to re-creating people and places and things for the reader's personal inspection. If one says, "The Old Rock House, built in 1767, is one of the oldest buildings in St. Louis," he gives expository fact. If he says, "Built as a warehouse, it later became a dwelling, and is now a restaurant and saloon," he narrates events. But if he says, "It is a plain, square, two-story building of weathered gray limestone blocks," he gives the materials for a picture; in other words, he describes. The great value of description is that it brings a thing to life by creating a vivid mental impression for the reader.

THE PLACE OF DESCRIPTION

Modern life, with its increased opportunities for travel, and with its radios, moving pictures, colorful advertising, and vast quantities of reading matter, has brought strange lands and foreign peoples closer to us, so that description is less necessary to writing than it once was. It has come to be little more than an adjunct to exposition and narration because modern readers have not the need, the time, or the composure to read long passages of description which do little to advance the story or the argument. They want the kernel of an idea, and they want it briefly. As a result, where formerly there were pages of description in every novel, short story, or even essay, today there may be only a paragraph. Often, indeed, the most vivid modern description is no more than a few scattered phrases or sentences.

KINDS OF DESCRIPTION (a) *Informative*

In discussions of scientific subjects, and in guide books, encyclopedias, and similar kinds of factual writing, it is often necessary to describe a person, an object, or a process. Such description differs from

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that found in imaginative writing. The details, chosen to give an exact impression, and usually couched in factual rather than imaginative language, appeal to the imagination, but they are keyed to the intellect rather than to the emotions. And yet, although they may lack the creative spark, informative descriptions do not all have to be of the same tone; in fact, they may vary considerably. Contrast, for instance, the two that follow. The first is unexciting, cut and dried fact:

... the moon of the most interest and importance to us is that of the earth. This satellite is very different from the earth. Because it is only 240,000 miles away, it looks as large as the sun, but it is really only 2160 miles in diameter and weighs only one-eighteenth as much as the earth. You could not live on the moon, for there are on it no air, no water, no soil, no plants, and no animals. The surface is solid rock. When viewed through a telescope, it appears very rough with high mountain-like projections and with large holes like the craters of volcanoes.¹

The next, while still distinctly informative, appeals to the imagination as the above passage does not:

By comparison [with the earth] the moon looks strangely clear and sharp cut. The reason is that it has no atmosphere, and as a consequence, no rain, fog, clouds, or dust to interfere with our vision.

Even from afar, we can see that there is no water on the moon. If there were seas, lakes, or even rivers, we should be sure to see them glittering in the vivid sunlight; there is no trace of anything which in the least resembles an expanse of water. As we get nearer, we see that there are neither cities, nor fields, nor forests. We are looking on a dead world.

We see that the surface of the moon consists largely of vast, flat deserts, showing no signs of cultivation or life of any kind. Scattered over the greater part of it are circular elevations which look like the rims of craters of extinct volcanoes, which is what they probably are.... The sun casts shadows of their jagged outlines on the flat deserts below, and even in a small telescope one can see wonderful needles, pinnacles and arretes.²

The first of these two passages gives merely a brief, factual account of what the moon is like; the second gives as vivid and as apparently accurate a picture as one could wish. To this extent the purposes of the two differ, but fundamentally they are the same: to inform.

(b) <i>Creative Description</i>	Creative or suggestive description differs from the informative type in purpose and in the way the material is handled rather than in the material itself.
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¹ Pieper and Beauchamp, *Everyday Problems in Science*, Chicago: Scott, Foresman and Company, 1925.

² Sir James Jeans, *The Stars in Their Courses*, New York, 1931. By permission of The Macmillan Company, publishers.

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Its aim is not to give a factual picture, but to sketch a thing by suggestion so vivid that the reader's aroused imagination will fill in the picture:

Week after week the frost held. The angles of the Castle were blunted and every undulation of the moor was flattened by snow; over the little village a thick covering was spread from which proceeded wreaths of smoke that seemed to be the issue of subterranean fires. Vertical walls had the appearance of rents in the general whiteness and windowpanes gleamed like ebony within their encrusted frames. The sky, entranced by the mysterious deadness of the countryside, which seemed to lie under a spell, and by a reflected pallor within doors that gave to high noon the ghostly semblance of early morning, began to accept at last, as though it were everlasting, the bleak, neutral glitter of a shrouded sun. At dusk, when the skaters were gone, birds swept down in hungry clusters to the edge of the lake, hoping that the villagers might have left food there; and soon, if there were to be stars, the first constellations appeared, not as serene jewels hung on the domed surface of the sky, but as fierce origins of light profoundly embedded in it, their rays piercing its blackness like needles of crystal.³

The following, an account of an early balloon ascension, though primarily narrative, is at the same time vividly descriptive; indeed, many of the italicized words and phrases are both:

"Let go all!" cried the sailor, *standing up, and clinging to the cordage*. Chirac was seated in the car, *a mass of dark fur with a small patch of white in it*. The men at the ropes were *a knot of struggling, confused figures*.

One side of the car *tilted up*, and the sailor was nearly *pitched out*. Three men at the other side had failed to free the ropes.

"Let go, corpses!" the sailor *yelled* at them.

The balloon *jumped, as if it were drawn by some terrific impulse from the skies*.

"Adieu!" called Chirac, *pulling his cap off and waving it*. "Adieu."

But the top of the balloon had leaned over, *destroying its pear-shape; and the whole mass swerved violently towards the wall of the station, the car swinging under it like a toy, and an anchor under the car*. There was a cry of alarm. Then the *great ball leaped again, and swept over the high glass roof, escaping by inches the spouting*. The *cheers expired instantly....* The balloon was gone. It was spirited away *as if by some furious and mighty power that had grown impatient in waiting for it*.⁴

Both Morgan and Bennett use the suggestive or creative method, and sketch the outlines of a picture which the reader fills in for himself.

³ Charles Morgan, *The Fountain*, New York, Alfred A. Knopf, Inc., 1932. By permission of the author.

⁴ Arnold Bennett, *The Old Wives Tale*, Garden City, 1927. Reprinted by permission from Doubleday, Doran and Company, Inc.

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2. *Assimilation: Gathering Material*

OBSERVATION The first requisite of good description is a keen power of observation, for one must have alert senses if he is to register impressions fully. He must see more than an automobile accident, a birthday cake, or a tree. The numerous impressions of sight, sound, smell, feeling, and motion must all be distinctly noted in the writer's mind before any description of an object or an event is possible. Of a collision one gets many impressions: the appearance of the automobiles concerned, their swift motion, the sound of the actual crash. Of a cake one receives impressions through the eyes and also through the senses of smell and taste. And of a tree one should remark not only the shape and the general appearance, but also the feel of the bark and the sound of the wind in the branches. All of these impressions must be registered and remembered if one is to write effective description. The playwright Ibsen is said to have remarked that he never entered a room without immediately noticing the curtains, the pattern of the carpet, the furniture, and the pictures on the walls. It was his habit to sit for hours at a table in a certain café, his eyes on a mirror and a newspaper held before him, and there to watch humanity unobserved. This keen delight in minute observation shows itself strongly in his writing. Although Ibsen's desire and ability to see were exceptional, anyone who takes the trouble to observe things carefully and to picture them clearly to himself can learn to write effective description.

THE FINE SCREEN OF THE MIND

The senses by themselves, however, are not enough. Behind them there must be a mind which senses the important elements in a picture and lets the unimportant ones go by. Consider for a moment the difference between a photograph of Brooklyn Bridge and a sketch or a painting of it. The lens of the camera misses nothing. Every detail within its range is recorded, so that on the finished print there are no gaps, no blank spaces. The mind of the artist gives us something entirely different. Like the camera's lens, his eye sees everything, but his mind interprets and selects, and as a result he paints a picture of the dominant qualities of the bridge, its strength, its grandeur, its sturdy towers, and the grace of its curving cables. He does not draw in every brick and plank and cross-wire, but leaves such things to the imagination, which knows that they are there. He expresses what may be called the "character" of his subject. Now this alertness of

mind is necessary to description as well as to drawing. The writer must first sense things keenly and clearly, and then, going beyond what is unimportant, use only that which expresses essential qualities.

COMPARISON Often the best way to tell what a thing is like is to compare it with something similar to it in one way, though perhaps entirely different from it in all others. Children learning their letters do this naturally and unconsciously when they say an *S* is like a pot hook, an *A* like a tent, and a *W* like a cocked hat. We all do it when we call someone "a sly old fox," "an angel," "a mousey little man." Because every reader is familiar with the traditional slyness of foxes, goodness of angels, and timidity of mice, the comparisons immediately give definite ideas of the persons described. Such comparisons are invaluable to description, but they are not always so ready to hand as those we have cited. Even a writer with alert senses and an alert mind often has to search long for the most vivid and exact comparison. The game, however, is worth the candle, for the chances are that an apt comparison will give a better description in a few words than a laborious analysis and cataloguing of characteristics would give in many.

3. *The Process of Describing*

UNITY OF PURPOSE We cannot all be Charles Morgans or Arnold Bennetts, but we can all learn to describe things adequately if we master a process which is as logical as that of exposition. The first step is to determine the purpose of the description. For instance, let us assume that a writer sets out to describe a machine. Does he wish to tell what it looks like, or to convey the impression that it is powerful and malevolent? If the former, the description will be factual. If the latter, it will be suggestive and imaginative. On the clear fixing of purpose rests everything, for unless one keeps his intent firmly in mind his work is likely to lose unity.

The expression of detail, and the details themselves, may be entirely different in two descriptions of the same thing if their purposes are different. An encyclopedia, for instance, contains this description of a fir tree, informative in purpose, and therefore factual:

The fir trees are distinguished from the pines and larches by having their needle-like leaves placed singly on the shoots, instead of growing in clusters from a sheath or abortive branch. Their cones are composed of thick, rounded, closely-imbricated scales, furnished in some species with

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bracts springing from the base. The trees have usually a straight trunk, and a tendency to a conical or pyramidal growth — throwing out each year a more or less regular whorl of branches from the foot of the leading shoot, while the buds of the lateral boughs extend horizontally.⁵

A novelist, however, might have described the fir tree merely as —

... a dark green cone which stood out somberly against the hillside —

thus calling up a picture different from the first in phrasing and in details because different in purpose. But had either writer started with one kind of description and suddenly switched to the other, he would have defeated his own end, for his confusion of purpose would have destroyed the unified effect of his writing and bewildered the reader.

DOMINANT IMPRESSION At almost the same time that he decides on the purpose of his description, one must select a dominant impression in the light of which he can choose the proper details. If he is describing a scene, that dominant impression may be one of tragedy, of impending storm, or of any one of a hundred other effects. If he is describing a person it may be of strength, weakness, brilliance, hatred, or purposefulness. Unless he has in mind one such impression or dominant characteristic, even though his primary purpose is clear, his writing will lack meaning because it lacks focus. Consider how skilfully H. M. Tomlinson builds up, largely by the use of “sound” words, a mood of calm:

The steamer moved upriver at half-speed, and the sounds of life fell with the sun. The shores grew blurred. The quiet was the dusk. The ship itself was hushed, and her men about their duties appeared at a task spectrally, out of nowhere. She might have been trying to reach her destination unobserved. The tired air spilling over the steamer’s bows hardly reached the bridge. The bridge caught the last of the light, and a trace of anger that flushed the murk banked in the west, to which the ship was moving, was reflected in the face of an officer there, and gave him the distinction of a being exalted and stern. He was superior, and seemed to be brooding over some passengers sitting in a group on the indistinct foredeck. They were murmuring in conversation, with a child asleep on a shawl beside one of the chairs.⁶

The slowly moving ship, the silence of crew and passengers, the fading twilight, all these things create an effect which is heightened by the words “quiet,” “hushed,” “spectrally,” “murmuring,” and such

⁵ *Encyclopedia Britannica*, New Werner Twentieth Century edition, 1907.

⁶ *Gallions Reach*, New York: Harper and Brothers, 1927.

phrases as "the tired air spilling over the... bows." In much the same way, by the use of words and details which carry out his central theme, Charles Morgan suggests the slumberous stillness of the Dutch castle and village, and Arnold Bennett, in his description of the balloon ascent, suggests tragic, ill-considered haste.

These dominant impressions are especially valuable in narratives, for they "set the stage" for action and characters. Morgan used the description we have quoted to create a mood and to pass over several months during which nothing of importance to his story took place, and Tomlinson emphasized the element of mystery in his novel *Gallions Reach* by his description of the evening. Oliver La Farge, in "Dangerous Man" (pages 303-307), created an impression of desolation and waste to foreshadow Mather's death, and Sheila Kaye-Smith, in "Mrs. Adis" (pages 307-312), described the dark night and the lonely country to set the mood for the tragedy which was to follow.

The statement that dominant impressions are especially valuable in narratives must not be taken to imply that they are never needed in exposition. Obviously some one interested primarily in the clear presentation of fact will not be deeply concerned with subtle nuances of mood or emotion. Instead, he will wish to give a clear, though perhaps not an exciting, impression: one of strength or confusion or order or strangeness. Sir James Jeans, for instance, used the description of the moon in an expository book to give an idea of the stark, cold barrenness of the satellite.

POINT OF VIEW

Purpose, tone, and dominant impression may be included in the general term, point of view. This term includes one thing more: the writer's physical relation to the object he is describing. He may describe a view from above or below, one side or the center; a house from the outside or the inside; a person by externals — actions and appearance — or by mental traits and thoughts. Whatever his relation to his subject, he must have that relation firmly fixed in his own mind, and he must make it clear to his reader. Thus Sir James Jeans implies that he looks upon the earth and the moon from a fixed point in space; Charles Morgan sees the countryside from what seems to be his study window; Tomlinson is on the deck of the steamer coming into harbor; Arnold Bennett is one of the watchers at the balloon ascension. The physical point of view may sometimes change, like that of a man going downstream in a boat, but the mental point of view, that is, the purpose, dominant

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impression, and attitude of the writer, must remain constant. (See EXERCISES 92, 93.)

WHERE TO BEGIN

To many students one of the hardest things about description is the beginning, but once clear as to his purpose and the mood or impression he wishes to be dominant, one can frame a sort of topic sentence. This should give a general sense impression or should at least suggest the purpose or the dominant mood. Let us see how the various writers quoted in this chapter solved the problem of the beginning. Sir James Jeans began with:

By comparison [with the earth] the moon looks strangely clear and sharp cut.

This obvious topic sentence not only announces the subject, but it also gives the key impression, the "clear and sharp cut" quality of the moon.

Charles Morgan used a somewhat different method in his description of the snow-covered countryside. He began with the simple sentence —

Week after week the frost held. —

which does not tell what he is going to describe, but merely suggests the passage of time, "week after week," and tells us that it is winter, "frost."

More inclusive than either of these two is the opening sentence from Tomlinson's description of the ship coming into the harbor at evening:

The steamer moved upriver at half-speed, and the sounds of life fell with the sun.

Here are the general outlines of a large picture and the statement of a mood all at once.

Similar in the giving of an impression, but different in that they do not present such definite pictures are the two following:

To outward appearances the whole of the court-room scene was drab, ordinary.

Like the enlightened thousands of his class and generation in the great city of London, who no longer believe in red velvet chairs, and know that groups of modern Italian marble are "*vieux jeu*,"⁷ Soames Forsyte inhabited a house which did what it could.

In any description the phrasing of the first sentence is a delicate matter. How much should one say at the very beginning and how

⁷ "*Vieux jeu*": outmoded, old fashioned.

much reserve until later? Sometimes much, sometimes little, depending on what has come before and what is to follow. Often the preceding sentence or paragraph has already told what is to be described, so that the opening sentence of the description need do little more than indicate a dominant quality or the writer's chief impression. Sometimes, on the other hand, particularly at the beginnings of stories or of chapters of books, a much more complete picture must be given. As a minimum, the first sentence of a description should set the mood, and in addition it should usually give at least a general visual impression of the object described or of some characteristic feature of it. Upon this beginning much depends, for if it is in any way misleading, the reader may be confused and the whole effect destroyed. (See EXERCISE 94.)

SELECTION OF DETAIL

From almost any object one may receive a number of sense impressions, but a description which recorded all or even most of them would be a dry, incoherent catalogue and a flat failure. As has been said, effective description must be unified by one dominant impression which serves as a theme. This is true in spite of the fact that, in life, things are not always so unified. A man may be dignified one moment and ridiculous the next; one part of a building may be tawdry, another part magnificent. The experienced and skilful author may sometimes succeed in giving this dual impression, but most writers succeed in creating only confusion. For them, and especially for beginners, the best way to describe effectively is to select details according to one dominant impression, a process which most professional writers follow. Thus John Galsworthy describes a house:

Like the enlightened thousands of his class and generation in this great city of London, who no longer believe in red velvet chairs, and know that groups of modern Italian marble are "*vieux jeu*," Soames Forsyte inhabited a house which did what it could. It owned a copper door knocker of individual design, windows which had been altered to open outwards, hanging flower boxes filled with fuchsias, and at the back (a great feature) a little court tiled with jade-green tiles, and surrounded by pink hydrangeas in peacock-blue tubs.⁸

Galsworthy has not described this house in a conventional manner at all. We could not identify it if we saw it. But he has admirably carried out his purpose, which was to say that "this was a house altered to suit the latest mode and typical of the dwellings of a class." To do this he

⁸ *The Forsyte Saga*, New York: Charles Scribner's Sons, 1934.

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has picked only a few telling details: the knocker, the changed windows, the flower boxes, the tiled court, all of which bear closely on his point. Size, dimensions, building materials, style, age, these and many other things were omitted because they are irrelevant.

The material of the following description was chosen by much the same method:

To outward appearance the whole of the court-room scene was drab, ordinary. There was the stuffy rectangle of a room, half dark in the January dusk, for all that the electric lights glowed with meager incandescence. There was the judge, in his robe, at the desk of the court. There were the jurymen, solemn as in church. There the court stenographers, bald, active as ants. There the men of the daily journals, more aloof, more judicial than the judge. There the press of morbid spectators, leaning forward like runners on the mark....

The case of the people versus Anna Janssen for the murder of Alastair de Vries droned on.⁹

Doubtless there were some amusing or interesting things in this court-room. Perhaps a spectator stared impudently at the judge, perhaps a policeman's shoes squeaked, or a juror sneezed at an inopportune moment. No such details come into the picture, however, for they would destroy the impression of drabness and dullness which the author set out to give.

Even after the irrelevant details have been sifted out there will still be more usable material left than is needed. Sometimes only two or three details can be used, and seldom more than a score. Consequently the writer must choose the few that not only develop the theme, but develop it better than any others would. Thus Edith Wharton seized upon the essential traits of a character and chose the few details that best revealed them:

Greer is a small, hard-muscled youth, with pleasant manners, a sallow face, straight hemp-coloured hair and grey eyes of unexpected inwardness. He has a voice like thick soup, and speaks with the slovenly drawl of the new generation of Americans, dragging his words along like reluctant dogs on a string, and depriving his narrative of every shade of expression that intelligent intonation gives. But his eyes see so much that they make one see even what his foggy voice obscures.¹⁰

To say that Greer is "hard-muscled" and has "pleasant manners" tells a good deal about his habits and personality. To say that he has eyes

⁹ Donn Byrne, "Changeling," *Changeling and Other Stories*, New York: D. Appleton-Century Company, 1923.

¹⁰ "Coming Home," *Zingu*, New York: Charles Scribner's Sons, 1916.

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of an "unexpected inwardness," which at the same time are remarkably keen, tells us much about his character: that he is thoughtful, perceptive, sensitive; that he is not just one more young man like any other, but a real person. And when we learn that his voice is "like thick soup," and that he speaks with a "slovenly drawl," we have gone far towards understanding him as an individual.

In much the same way Galsworthy and Donn Byrne give the effect of having chosen the most significant of a large group of details. Perhaps the roof of Soames Forsyte's house had been repaired; perhaps new shrubbery had been put out, or a new letter box fixed at the door. There doubtless were other drab and uninteresting things about the courtroom. But the details of both passages apply more closely than others that might have been used. (See EXERCISE 95.)

ARRANGE- MENT OF DETAILS

How shall these details be arranged? What is the relation between sense impressions and the mind's perception of them? Obviously the eye moves from one side of a picture to the other, from top to bottom or

bottom to top, or across and back. But it is by no means certain that the mind registers things in the order in which they strike the senses. On the contrary, the mind usually first receives a general impression (that is why we suggest beginning a description with one) and then takes in details in no predictable order. Sometimes things which, in the first lightning glance, last meet the eye are recorded in the brain before others seen earlier. Sometimes one dwells first on familiar things before going on to strange ones, or perhaps the other way about. The order depends partly on chance and partly on the individual, for what will impress one may be completely overlooked by another.

All this has a very close relation to the problem in hand, for details should be arranged in the order which seems most natural and most easily comprehensible, that is, in the order in which the reader himself would probably see things. There is only one rule: finish one aspect of a description, one impression, one detail, before moving on to the next; that is, do not skip about and leave gaps too long for the reader to bridge easily. In describing the coming of the pirate Billy Bones, Robert Louis Stevenson adopted a general chronological plan:

I remember him as if it were yesterday, as he came plodding to the inn door, his sea-chest following behind him in a hand-barrow; a tall, strong, heavy, nut-brown man; his tarry pigtail falling over the shoulders of his soiled blue coat; his hands ragged and scarred, with black, broken nails;

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and the sabre cut across one cheek, a dirty, livid white. I remember him looking around the cove and whistling to himself as he did so, and then breaking out in that old sea-song that he sang so often afterwards:

“Fifteen men on the dead man’s chest —
Yo-ho-ho, and a bottle of rum!”

in the high, old tottering voice that seemed to have tuned and broken at the capstan bars. Then he rapped on the door with a bit of stick like a handspike that he carried, and when my father appeared, called roughly for a glass of rum. This, when it was brought to him, he drank slowly, like a connoisseur, lingering on the taste, and still looking about him at the cliffs and up at our signboard.¹¹

The buccaneer comes up to the inn and the writer watches, probably from a window. Consequently the details are given in the order in which they would be perceived as the man approaches: his sea chest on a barrow behind him; his robust physique; his pigtail and coat; his scarred hands; the sabre cut. Then the disquieted watcher hears him break out into a sailor’s chanty and knock at the door, and, when he is admitted, arrogantly call for rum. Here the chronological order is the natural one.

Ernest Hemingway and Max Eastman, in their descriptions of a bullfight quoted later in this chapter (see pages 338 and 339), and Arnold Bennett, in his description of the balloon ascension, all follow this chronological method of arrangement for the simple reason that they are picturing action. But with other subjects this is not possible. The following, for instance, moves from town to country and back:

The long grey buildings of the convent with their overhanging red-tiled roofs threw a refreshing shadow on the heated street. The sun-parched trees stood stiff and motionless as sentinels frozen at their posts. For months it had not rained in Avila. For miles on every side of the old town, the stone-strewn plains were heated like a kiln. The dark grey walls gave out the heat as you passed by and touched them with your hand. The distant mountains shivered in the heat. Upon the plains the last dead stalks of fennel loomed in the mirage of the heat like palm-trees in the sand. Lakes formed in front of men upon their mules, their faces shielded from the scorching sun by handkerchiefs. . . . The yellow swirling rivers had dried up, leaving the mud as hard as kaolin, and here and there held thick, green water, with a dead horse or cow, bloated and swollen enormously, just floating on the top. All nature suffered with the heat, and birds approached the houses seeking help, just as they do in northern climates in the frost.¹²

¹¹ *Treasure Island*.

¹² R. B. Cunninghame Graham, “Sor Candida and the Bird,” *Faith*, London: Gerald Duckworth & Company, Ltd., 1917.

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Graham does not stand still and let his eye wander from object to object, but moves about and sees many things in different places: the convent in the town, trees, stone-strewn plains, the walls of houses, mountains, plains again, rivers, and finally birds seeking shelter in the town. It is as if the writer had walked into the country and come back to the shelter of his house. Thus the pattern is a circle rather than the usual straight line. (See EXERCISE 96.)

EXPRESSION OF DETAILS

The next step is to express the details on paper; more than this, it is to express them according to certain definite rules, for the choice of words and phrases is often as important as the details themselves. There really belongs here a discussion of style (see Chapters XII and XIII), but we shall consider only a few principles as they apply to description.

APPROPRIATE EXPRESSION

First of all, the language should be suited to the intellectual plane of the reader for whom the work is intended. Thus the two descriptions of the moon quoted early in this chapter vary greatly in maturity of expression. The first, because it was intended for students in the early years of high school, is extremely simple, whereas the second, written for adults, uses far more detail. The following table contrasts a few words and phrases taken from the two descriptions:

Pieper and Beauchamp

The moon has
no air (line 5)

no water (line 5)

no soil (line 5)
no plants (line 6)
no animals (line 6)

The surface of the moon:
is solid rock (line 6)
appears very rough with high
mountain-like projections and with
large holes like the craters of volcanoes (lines 7-8)

Jeans

no atmosphere, and as a consequence,
no rain, fog, clouds, or dust (lines 2-3)
no water... If there were seas, lakes,
or even rivers, we should be sure to
see them glittering in the vivid sunlight;
there is no trace of anything which in the least resembles water.
(lines 4-7)

no signs of cultivation (line 10)
nor fields, nor forests (line 8)
nor life of any kind (line 10)

consists largely of vast, flat deserts
(line 9)
Scattered over the greater part of it
are circular elevations which look
like the rims of craters of extinct
volcanoes... (lines 10-12)

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Technical terms, unless they can be easily explained, should be used only in material intended for technically trained readers. The following description of an early model typewriter, written for the lay reader and appearing in an encyclopedia, is cast in everyday language:

The Remington is the type and original of all type-bar machines, which are so-called because the steel types are fixed at the extremity of a bar or rod of iron. These bars are in the Remington arranged in a circle around a common centre, and by striking the key of any particular letter, a lever is moved which raises the type-bar, and causes the type at its point to strike on an inked ribbon, and impresses the letter on the paper, which lies against an india-rubber roller. The type-bars are so hinged that all the types as they are struck hit precisely the same spot, so that were the paper to remain stationary the impressions of all the types struck would be superimposed on each other; but, by an automatic mechanism, the cylinder with the paper moves a space to the left after the impression of each type, and the depression of a wooden bar similarly moves the cylinder a space after each word without impressing any sign.¹³

The vocabulary is simple and the only technical term, *type-bar*, is immediately explained. In a description of the same machine for inventors or technicians a dozen such terms might have been in keeping.

With almost exactly the same details it is possible to
WORDS AND give, by choice of words alone, totally different im-
DOMINANT pressions of the same scene. The two following de-
IMPRESSIONS scriptions of a bullfight illustrate this clearly. In the
first, Ernest Hemingway shows his frank admiration for the bull-
fighter and his complete indifference to the beast except as a part of a
tableau:

The killing of a bull *recibiendo*; the man now standing still and erect his feet only a little apart after he has provoked the charge by bending one leg forward and swinging the *muleta* toward the bull, letting the bull come until man and bull become one figure as the sword goes in; then the figure broken by the shock of the encounter, there coming a moment when they are joined by the sword that seems to slip in an inch at a time, is the most arrogant dealing of death and is one of the finest things you can see in bullfighting.¹⁴

In the next, Max Eastman's contempt for the sport and his admiration for the brute strength of the bull are made clear by his choice of words and metaphors:

¹³ *Encyclopaedia Britannica*, New Werner Twentieth Century Edition, 1907.

¹⁴ *Death in the Afternoon*, New York: Charles Scribner's Sons, 1932.

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And then you see those admirable brave men begin to take down this noble creature and reduce him to a state where they can successfully run in and knife him, by a means which would be described in any other situation under the sun as a series of dirty tricks.... You see this beautiful creature, whom you admire because he is so gorgeously equipped with power for wild life and despise for his stupidity, trapped in a ring where his power is nothing, and you see him put forth his utmost in vain to escape death at the hands of these spryer and more flexible monkeys whose courage you admire and whose mean use of their wit you despise. You see him baffled, bewildered, insane with fright, fury, and physical agony, jabbed, stabbed, haunted, hounded, steadily brought dreadfully down from his beauty of power, until he stands horribly torpid, sinking leadlike into his tracks, lacking the mere strength of muscle to lift his vast head, panting, gasping, gurgling, his mouth too little and the tiny black tongue hanging out too far to give him breath, and faint falsetto cries of anguish, altogether lost-babylike now and not bull-like, coming out of him, and you see one of these triumphant monkeys strike a theatrical pose, and dash in swiftly and deftly... and plunge a sword into the very point where they accurately know... that they will end that powerful and noble thing forever.¹⁵

The points of view of these two writers are diametrically opposed. Hemingway, who feels that the killing is beautiful as living sculpture, calls the act a "figure," a tableau, and his whole description is colored by that concept of it. To Eastman the grace of the encounter is eclipsed by its cruelty, and his words and comparisons all bring out this view. In the following table a few phrases in which the two writers describe the same things have been placed side by side. Notice how different are the impressions they achieve by different wording and comparison:

<i>Subject</i>	<i>Hemingway</i>	<i>Eastman</i>
The kill	the killing of a bull recibiéndolo (line 1)	run in and knife him, by a means which would be described in any other situation... as a series of dirty tricks (lines 3-4)
The bullfighter	the man (line 1)	these admirable brave men (line 1) spryer and more flexible monkeys (line 8)
The pose before the thrust	the man now standing still and erect his feet only a little apart (lines 1-2)	you see one of these triumphant monkeys strike a theatrical pose (line 17)
The bull	the bull (line 3)	this noble creature (line 2)

¹⁵ "Bull in the Afternoon," *The New Republic*, June 7, 1933.

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Here the words do more than convey admiration on the one hand and contempt on the other; being definite and colorful, they bring the two descriptions to life. Hemingway's phrases, "man and bull become one figure as the sword goes in," "the sword that seems to slip in an inch at a time," and "arrogant dealing of death," tell the reader simply and exactly how the deed is done. So Eastman's intensely vivid description of the exhausted bull who "stands horribly torpid, . . . panting, gasping, gurgling, his mouth too little and the tiny black tongue hanging out too far to give him breath," achieves its effect almost entirely by words.

SUGGESTION Finally, there is one quality of diction that brings description to life perhaps more than any other; that is suggestion. This is gained largely through the use of words that appeal to the senses. Of these words concrete nouns and colorful verbs, rather than adjectives and adverbs, are the most effective. (See Chapter XII, pages 357-361, and Chapter XIII, pages 392-393.) Unless it is necessary to give exact information, as in a guide book, an encyclopedia, or a police record, it is far better to describe by suggestion than by fact, in terms which are sensory rather than statistical. It is generally far more effective to say that a man is a lumbering giant than that he is six feet four; that a child is slight and frail than that he weighs eighty-four pounds; that a house is tall and angular than that it is fifty-two feet high and only twenty-four feet wide. To most minds figures mean less than do impressions, for they are less familiar and therefore less easily molded by the imagination into pictures. The words "giant," "slight," "frail," "tall," "angular," call up clear images of definite objects or qualities, but "six feet four," "eighty-four pounds," and so on, are abstract dimensions much more difficult to visualize.

Donn Byrne uses suggestion in describing the court room. He mentions the expressions of the judge and the jurors, the crowd and the accused, but he lets the reader imagine their features for himself, for who can picture an expression without creating a face to put it on? Arnold Bennett vividly pictures the balloon and the men about it, and leaves the reader to visualize the crowd and the setting for himself; and Charles Morgan, by vividly describing the snow and the dull, glaring sunlight, creates a whole panorama, including a castle, a village, and a stretch of country. The art of description depends as much on what is left unsaid as on what is expressed, and this sug-

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gestive quality, as well as the whole intent and the details used to carry it out, depends on the writer's ability to use words. (See EXERCISES 97, 98.)

CONCLUSION Unless the student makes an advanced study of writing, he will seldom produce more than a few paragraphs of unmixed description. But he cannot write a paper for any of his courses without using some description, even if no more than a few isolated phrases. Regardless of the amount, whether two words or two paragraphs, the principles advanced in this chapter will be helpful. Any theme, expository, argumentative, or narrative, will be improved by effective description, and of two papers equal in every other respect, the one in which the descriptive details are better will be the better paper.

EXERCISES

92. *Reading other Description*

Following are five passages of description, some "pure," and some containing narrative elements. Since they are to be the basis of many of these exercises, read them carefully before you proceed to the questions.

1. It was a dark, long room, very high, full of shadows between the flaming torches on the wall. At one side of it was a great fire burning, for all it was the first night of spring. At one end of it were the great barrels of liquor for the thirsty customers; black beer for the English and the Irish, grand, hairy stuff with great foam to it, and brown beer for the Germans; and there was white wine for the French people, red wine for the Italians, and asquebaugh for the Scots, and rum from the sugar cane for such as had cold in their bones. There was all kinds of drink there in the brass-bound barrels — drink would make you mad and drink would make you merry, drink would put heart in a timid man and drink would make fighting men peaceful as pigeons; and drink that would make you forget trouble — all in the brass-bound barrels at the end of the room. And pleasant, fat little men were roaming around serving the varied liquor in little silver cups, and fine Venetian glasses for the wine, and in broad-bellied drinking-pots that would hold more than a quart.¹⁶

2. The man was of fine figure, swarthy, and stern in aspect; and he showed in profile a facial angle so slightly inclined as to be almost perpendicular. He wore a short jacket of brown corduroy, newer than the remainder of his suit, which was a fustian waistcoat with white horn buttons, breeches of the same, tanned leggings, and a straw hat overlaid with black glazed canvas. At his back he carried by a looped strap a rush basket,

¹⁶ Donn Byrne, *Messer Marco Polo*, New York: D. Appleton-Century Company, 1921.

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from which protruded at one end the crutch of a hay-knife, a wimble for hay-bonds being also visible in the aperture. His measured, springless walk was the walk of the skilled countryman as distinct from the desultory shamble of the general labourer; while in the turn and plant of each foot there was, further, a dogged and cynical indifference, personal to himself, showing its presence even in the regularly interchanging fustian folds, now in the left leg, now in the right, as he paced along.¹⁷

3. The night had closed in rain, and rolling clouds blotted out the lights of the village in the valley. Forty miles away, untouched by cloud or storm, the white shoulder of Dongo Pa—the Mountain of the Council of the Gods—upheld the evening star. The monkeys sung sorrowfully to each other as they hunted for dry roots in the fern-draped trees, and the last puff of the day-wind brought from the unseen villages the scent of damp wood smoke, hot cakes, dripping undergrowth, and rotting pine-cones. That smell is the true smell of the Himalayas, and if it once gets into the blood of a man he will, at the last, forgetting everything else, return to the Hills to die. The clouds closed and the smell went away, and there remained nothing in all the world except chilling white mists and the boom of the Sutlej River.¹⁸

4. The platform was crowded; the train was in. Doors banged open and shut. There came such a loud hissing from the engine that people looked dazed as they scurried to and fro. William made straight for a first-class smoker, stowed away his suit-case and parcels, and taking a huge wad of papers out of his inner pocket, he flung down in the corner and began to read....

Two men came in, stepped across him, and made for the farther corner. A young fellow swung his golf clubs into the rack and sat down opposite. The train gave a gentle lurch; they were off. William glanced up and saw the hot, bright station slipping away. A red-faced girl raced along by the carriages; there was something strained and almost desperate in the way she waved and called. "Hysterical!" thought William dully. Then a greasy black-faced workman at the end of the platform grinned at the passing train. And William thought, "A filthy life!" and went back to his papers.¹⁹

5. There is practically no exchange of words among riveters. Not only are they averse to conversation, but they are averse to speech in any form. The catcher faces the heater. He holds his tin can up. The heater swings his tongs, releasing one handle. The red iron arcs through the air in one of those parabolas so much admired by the stenographers in the neighboring windows. And the tin can clanks.

¹⁷ Thomas Hardy, *The Mayor of Casterbridge*, 1886. By permission of Harper and Brothers, publishers.

¹⁸ Rudyard Kipling, "Namgay Doola," *Mine Own People*, New York: National Library Co., 1909.

¹⁹ Katherine Mansfield, "Marriage à la Mode," *The Garden Party*, New York, 1923. By permission of and special arrangement with Alfred A. Knopf, Inc., authorized American publisher, and Constable & Company, Ltd., London.

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Meantime the gun-man and the buckler-up have prepared the connection — aligning the two holes, if necessary, with a drift pin driven by a sledge or by a pneumatic hammer — and removed the temporary bolts. They, too, stand on loose-rope boards with the column or the beam between them. When the rivet strikes the catcher's can, he picks it out with a pair of tongs held in his right hand, knocks it sharply against the steel to shake off the glowing flakes, and rams it into the hole, an operation which is responsible for his alternative title of sticker. Once the rivet is in place, the buckler-up braces himself with his dolly bar, a short heavy bar of steel, against the capped end of the rivet. On outside wall work he is sometimes obliged to hold on by one elbow with his weight out over the street and the jar of the riveting shaking his precarious balance. And the gun-man lifts his pneumatic hammer to the rivet's other end.²⁰

93. *Purpose, Dominant Impression, and Point of View* (pages 329-332)

A. Answer the following questions for each of the passages given in Exercise 92:

1. What is the purpose of the passage? That is, was it written purely to present facts, purely to create an impression, or to do both?
2. What dominant impression does the passage convey?
3. What is the writer's physical point of view in relation to his subject?

B. Choose three of the following topics and write a description of 100 to 150 words on each of the ones you have chosen, paying particular attention to purpose, dominant impression, and physical point of view:

- An experiment in a laboratory
- An automobile accident
- A dog fight
- A friend or an acquaintance
- The view from my study window
- A college building
- A classmate
- A scene I shall never forget
- A crowded lunch hour
- Homesickness
- Seasickness
- The first mountain I ever saw

94. *Where to Begin* (pages 332-333)

A. Discuss in writing the opening of each of the passages quoted in Exercise 92, answering the following questions:

1. What is its purpose? That is, does it give a clear picture of the whole subject, or does it merely suggest an impression?

²⁰ Editors of *Fortune*, "Skyscrapers," *Fortune*, October, 1930.

DESCRIPTION

2. In two or three sentences tell why you think it is (or is not) a good opening for the passage it introduces.
- B. Write a different kind of opening sentence (see "Where to Begin," page 332), for each of the paragraphs of description you wrote for Exercise 93. How would these new openings change the paragraphs you have written? Discuss, in writing.

95. *Selection of Detail* (pages 333-335)

- A. Discuss in writing the selection of details in quoted passages 1 and 2 of Exercise 92. Suggest at least three other details which might have been used in each of the passages, and tell whether you think they would have been more or less effective than the ones used.
- B. Read the following list of details taken from a scene; then, after deciding on purpose, dominant impression, and physical point of view, select those details which are in harmony with your aim and write a paragraph of description. Phrase the details in any way you think will help to produce a coherent paragraph.

A FINAL EXAMINATION

It is 8:30 A.M.

The lecture hall is nearly empty.

Other students arrive.

I arrive.

The last person in the room is the proctor.

The instructor's desk is piled high with our textbooks and notes.

The proctor drops a piece of chalk.

The air outside is clear, crisp, and cold, and the sun is shining.

The questions are passed around, and several students groan.

In the midst of answering the first question I notice that my shoes have not been polished for days.

Yesterday I had hamburgers for lunch and this morning a fried egg for breakfast.

When the first hour has passed, the proctor marks the time on the black-board.

He has very curly, black hair.

From time to time my attention wanders.

I have not yet had my suit (or dress) pressed for the dance tonight.

I am almost the last person to finish.

It was a very easy examination.

I leave.

In the middle of the examination a student faints and, amid much commotion, is taken out of the room.

Someone drops a bottle of ink. It breaks and runs over the floor.

EXERCISES

96. *Arrangement of Detail* (pages 335-337)

Discuss in writing the arrangement of the details quoted in passages 4 and 5 of Exercise 92. Name and analyze the method of arrangement used in each, and, if you think the arrangement faulty, construct a more effective plan and give the reasons for your preference.

97. *Expression of Detail* (pages 337-341)

- A. Pick out the technical and semi-technical terms used in passage 5, Exercise 92, and tell whether you think them well used or not, and why.
- B. Analyze in writing passage 4 to show how the author has created an impression by her choice of words and figures of speech (see "Words and Dominant Impressions," page 338).
- C. Rewrite passage 4, changing the tone and the impression by rewording and rephrasing the details.
- D. What words and phrases do you find in passages 1 and 4, Exercise 92, that are rich in suggestive value? Discuss them in writing.

98. *Writing Description*

Keeping in mind all of the principles of description set forth in this chapter, write three descriptive passages of about 100 to 150 words each, according to the following directions:

- 1. Write a factual, informative description on a subject suggested by one of these general topics:
 - A piece of machinery
 - A process
 - A building I have seen
 - A place I have seen
- 2. Write a description of an event, creating a single dominant impression or a mood by carefully selected and phrased details.
- 3. Write a description of a person, a place, or a scene, using carefully selected and phrased details.

PART THREE

STYLE

CHAPTER TWELVE

Choosing Words and Details, pages 349-382

CHAPTER THIRTEEN

The Sentence: Combining the Words, pages 383-412

CHAPTER TWELVE

CHOOSING WORDS AND DETAILS

1. *Definition of Style*

BECAUSE style has been defined in many ways, it is difficult to select any one definition that is better than all others. Buffon, a French critic, said, "Style is the man himself." More recently John Addington Symonds, an English critic, said, "Style is the right word used in the right place." The one definition stresses the man, the other the way in which the man writes. John Galsworthy, English novelist, playwright, and essayist, combined something of both definitions when he wrote that style is the "flavor... the spirit" of the writer, "projected into his work in a state of volatility." The "flavor... the spirit" depends upon the writer himself; the projection of that spirit into his work depends on the manner in which he writes.

No instructor can explain how to develop the particular kind of personality or "spirit" which the writer may wish to project into his work; how, in other words, to become a wit, a philosopher, a poet, or a critic. Whether a style be humble or arrogant, discerning or shallow, delicate or crude, depends on things far out of the instructor's control. It depends on the writer's home life, his age and experience, his mental and emotional make-up, and his reading; for his writing can reflect only one kind of person, the kind that he is. Every student has a personality of some kind and can develop a style which will express it. If he is matter-of-fact, he can learn to write clearly and straightforwardly. If he is an "individual," with traits that distinguish him sharply from his fellows, he can learn to express his ideas and opinions and impressions with freshness and originality.

Style, as the manner of expression, depends primarily upon two things: the choice of the most exact and expressive words and details (considered in this chapter), and the grouping and handling of those words and details once they are chosen (considered in the following chapter). If one learns how to do these two things he may not win

the Nobel prize, but he can at least learn to write clearly and competently.

2. Clear and Exact Diction

THE LOGIC OF LANGUAGE Language is an exact system for the expression of values, and like all systems, is governed by logic.

Every word has a definite meaning as a symbol for an object, an action, or a thought relationship and, consequently, must be used in accordance with the laws which govern the things and ideas themselves. In *Stars Fell on Alabama*¹ Carl Carmer tells a story about Antimo, an Alabama negro who was fond of words. Once, when asked what he was doing, Antimo answered that he was just "*corroboratin'* around with a rope," and later explained his speech thus: "Boss, it's this way. I ain't got no education and so I uses words for what they sounds like 'stead o' what they mean."

Unfortunately for the language there are a great many people who feel as free with words as Antimo, though many of them are less frank. Richard Brinsley Sheridan brilliantly parodied the type when he created the character of Mrs. Malaprop in his famous play *The Rivals*. Concerning the education of young ladies, Mrs. Malaprop says:

... I would never let her meddle with Greek, or Hebrew, or algebra, or *simony*, or *fluxions*, or *paradoxes*, or such *inflammatory* branches of learning — neither would it be necessary for her to handle any of your mathematical, astronomical, *diabolical* instruments. — But, Sir Anthony,
 5 I would send her, at nine years old, to a boarding-school, in order to learn a little of ingenuity and artifice. Then, sir, she should have a *supercilious* knowledge in accounts; — and as she grew up, I would have her instructed in *geometry*, that she might know something of the *contagious* countries; — but above all, Sir Anthony, she should be mistress of *ortho-*
 10 *doxy*, that she might not mis-spell and mis-pronounce words so shamefully as girls usually do; and likewise that she might *reprehend* the true meaning of what she is saying. This, Sir Anthony, is what I would have a woman know — and I don't think there is a *superstitious* article in it.²

Mrs. Malaprop's gift for the wrong word amounts almost to genius. No branch of science, for instance, could very well be *inflammatory*; instead of inflaming, science informs and is *explanatory*. A knowledge of accounts could scarcely be *supercilious* (haughtily contemptuous); the word can be applied to persons, and perhaps to other living things,

¹ New York: Farrar and Rinehart, 1934.

² Act I, Scene II. The italics are the authors'.

but since it expresses a quality of animate beings, it cannot be applied to ideas, which have no physical existence. Similarly, Mrs. Malaprop meant *geography*, not *geometry*, when she spoke of the knowledge of countries, and it was to *contiguous* (next, or near, to), not *contagious*, ones that she referred. Perhaps her most famous remark is that a certain young lady was as "headstrong as an allegory on the banks of the Nile." With the utmost nonchalance Mrs. Malaprop violates this fundamental rule of good sense: *if one is to be understood, he may combine words only when they have a clear, logical, and exact relationship to one another, and when they express a coherent idea.* Verbal accuracy requires straight thinking and a clear perception of what words mean. (See EXERCISE 99.)

USE OF THE
DICTIONARY Mrs. Malaprop's trouble is easy to diagnose. It is, purely and simply, ignorance. That lady is, of course, an exaggeration of the type, but many persons, students especially, think nothing of writing that a *prejudice* (a preconceived or biased opinion) is logical and well founded, or that they have *erstwhile* (former) friends when they mean loyal ones. The only cure for Mrs. Malaprop's ailment, and the student's too, is recourse to a dependable dictionary. Among those generally accepted as authoritative are *The Winston Simplified Dictionary*, Funk and Wagnall's *Comprehensive Standard Dictionary*, *Webster's Collegiate Dictionary*, *The Concise Oxford Dictionary*, the two volume *Shorter Oxford English Dictionary*, *Webster's Unabridged Dictionary*, and *The New Oxford English Dictionary*, the last named being a monumental work in ten volumes.

To the uninitiated, the use of the dictionary is a complicated process, for the typical entry contains a great deal of information in compact form, much of which is in abbreviations and almost all of which is valuable to the thorough understanding of words. The following entry, taken from *The Concise Oxford Dictionary*, will illustrate:

vir·tue (-ū), n. Moral excellence, uprightness, goodness, as *v. is its own reward*, make a *v. of necessity*, feign alacrity or sense of duty while acting under compulsion; particular moral excellence, as *patience is a v.*, she has every *v.*, the (seven) cardinal *vv.* (natural *vv.*, justice, prudence, temperance, 5 fortitude, theological *vv.*, faith, hope, charity); chastity esp. of women, as a woman of *v.*; good quality, as *has the v. of being adjustable*, of resisting temperature; inherent power, efficacy, as *no v. in such drugs*; (pl.) seventh ORDER¹ of angels; by or in *v. of*, on the strength of, on the ground of, as *claims it in v. of his long service*, is entitled to it by *v. of his prerogative.* Hence 10 **vir·tueLESS** a. [f. F *vertu* f. L *virtutem* nom. -*tus* (*vir*, see VIRILE)]

CHOOSING WORDS AND DETAILS

Immediately after the word and its pronunciation is the abbreviation for its part of speech, in this instance *n.*, which means *noun*. Then follow the common meanings of the word with illustrations in italics (lines 1-7). Finally, after other meanings, is the word's derivation. Here *f.* means *from*, *F* means *French*, and *L* means *Latin*. Thus, although the English word came directly from the French (*f. F vertu*), the French *vertu* came from the Latin (*f. L virtutem*). The abbreviation *nom.* (nominative) and the ending *-tus* show the declension of *virtus*, which in turn is related to the Latin word for man (*vir*, see *VIRILE*), and thus the present meaning of virtue as moral excellence developed from an ideal of manliness.

This information about the source of words is frequently of more value than at first appears. It gives greater sureness in the handling of words, and this sureness subtly creeps into one's style, for if one knows the origin of a word he may use it more aptly than he otherwise might. *Lumber*, for example, which usually means wood cut into boards, may also mean miscellaneous rubbish, and may fit perfectly into a description of a cluttered attic or a dirty door yard. Similarly, *gallant*, usually an adjective meaning noble, courteous, may be used as a noun (pronounced *gallánt*) to apply to a man who is unusually attentive to ladies. It may also be useful to know that the adjective *virtuous* is originally from the Latin *vir*, and that it may be applied, to convey the idea of strength, to a cheese as well as to a hero. The English language is full of words whose origins enrich their meanings. A few of them are given on the opposite page. (See EXERCISE 100.)

WORDS IN UNUSUAL MEANINGS

To use words most effectively, one should know their unusual as well as their usual, and their original as well as their modern meanings. Common words in uncommon senses make writing forceful, as we have already suggested. In "The Pervasion of Rouge," an essay which stresses the fact that it is foolish for mere man to protest against the use of cosmetics, Max Beerbohm uses the familiar word in the unfamiliar context to create a special effect, half-humorous, mockingly pathetic:

Nay, but it is useless to protest. Artifice must *queen* it once more in the town, and so, if there be any whose hearts *chafe* at her return, let them not say, "We have come into evil times," and be all for resistance, reformation, or angry cavilling. For did the *king's sceptre* send the sea *retrograde*, or the wand of the sorcerer avail to turn the sun from its old course? And what man or what number of men ever *stayed* that inevitable process by which

CLEAR AND EXACT DICTION

Parent Language	Word	Meaning	Modern English Word	Meaning
Latin	villa	town, country property	villa	country house
			village	small town
			villain	orig. townsman, man of low rank, now person of low moral character
Latin	liber	book	library	place for keeping books
			libel	orig. little book, esp. lampoon, hence slander
Greek	κύων	dog	cynical	unbelieving, sneering. Orig. having qualities of a surly hound
to	κύριος			
Latin	canis	dog	canine	pertaining to a dog
Latin	capitalis	head, chief	kennel	a house for dogs
to			chattel	movable property
Old French	catel	property, cattle	cattle	animals, usually bovine
	chatel		capital	chief or head, as capital city or letter; amount of property
Anglo-Saxon	wyrm	serpent, dragon	worm	small, limbless, crawling animal
Anglo-Saxon	hund	dog	hound	types of dog used in the chase
Anglo-Saxon	ceorl	freeman of low rank	churl	rustic; mannerless oaf
The English language contains many word groups like the following, each word composed of the stem of a Latin verb to which has been prefixed a Latin preposition. Knowledge of the Latin verbs from which these stems are taken, and knowledge of the prepositions is invaluable to the writer who would use words precisely.			sub	under
			re	back
			per	through
			com	with
			o (ab)	from
			e (ex)	out
			trans	across
Latin	mittere	to send	submit	give in, undergo
			remit	send in, pardon
			permit	allow
			commit	resign, enact
			omit	fail to do, leave out
			emit	give out
			eject	give out
			transmit	transfer, pass on, pass through

CHOOSING WORDS AND DETAILS

the cities of this world grow, are very strong, fail, and grow again? Indeed, indeed, there is charm in every period, and only fools and flutter-pates do not seek reverently for what is charming in their own day. No
 10 martyrdom, however fine, nor satire, however splendidly bitter, has changed by a little tittle the known tendency of things. It is the times that can perfect us, not we the times, and so let all of us wisely acquiesce. Like the little wired marionettes, let us acquiesce in the dance.

For behold! The Victorian era comes to its end and the day of sancta
 15 simplicitas is quite ended. The old signs are here and the portents to warn the seer of life that we are *ripe* for a new epoch of artifice. Are not men rattling the dice-box and ladies dipping their fingers in the rouge-pot?³

Beerbohm has used *queen*, usually a noun, as a verb to mean *rule*; *retrograde* (to descend to an inferior grade) in the sense of *retreat*; *chafe* (usually referring to outward irritation) in the sense of *fume* or *fret*; and *ripe* (mature) in the sense of *ready*. These are everyday words, familiar to us in many contexts, and consequently rich in suggestive meaning. Used in slightly new ways, they add a zest to Beerbohm's style that the more obvious *rule*, *fret*, *retreat*, and *ready* could not have given. Diction which suggests is usually far more effective than that which merely tells.

The use of the familiar word in the unfamiliar setting can, of course, be carried too far. Too much of it produces a strained effect, as if the writer were self-consciously striving after novelty. The following selection from the work of a popular columnist, for example, in which certain unusual words are italicized, becomes grotesque because of the artificial word combinations:

Never cared about meeting an actress I've *panned*.... Nor have I cared about encountering those I've enjoyed on the *pretending platforms*. One of those very competent players, however, pleased with a recent *rave*, called on me recently.... It was refreshing to meet the professional *make-believer*.

Undoubtedly, at least in ordinary writing, *ridiculed*, *stage*, *praise*, and *actor* would have been more natural and in better taste than the italicized words. (See EXERCISE 101.)

USUAL VERSUS UNUSUAL WORDS	We do not mean to imply that one should always use the most unusual word he can find in the dictionary for a given meaning, as did one student who wanted a synonym for <i>flowering</i> , and wrote:
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The uncultivated *efflorescent* growth on his country estate was lovely.

³ *The Works*. By permission of Dodd, Mead and Company, New York, and John Lane, The Bodley Head, Ltd., London.

CLEAR AND EXACT DICTION

Another student thought that the phrase *about them* was too ordinary for use in a theme, and so he wrote:

Tomkins hated women and everything *appertaining thereto*.

The terms *efflorescent* and *appertaining thereto* are correct enough, but their use in these sentences is a violation of common sense. There may be times when *efflorescent* is the only word to use: when, for example, one is writing a technical theme for a course in botany. There are places where *appertaining thereto* is the proper phrase to use: in legal documents. Otherwise these terms are out of key. Good diction is not the stringing together of pretty words like so many bright beads. It does not require the exhibition of rare specimens dug from odd corners of the dictionary, nor does it depend on the length and "elegance" of the words used. To the contrary, the best writers usually prefer words which are rather simple and which are familiar to their readers. Good diction means the exact and direct expression of ideas in words which are appropriate to the subject and which are combined freshly and naturally.

Most professional writers prefer the usual word wherever possible. In the following passages, for instance, the words which are italicized are common, though some are used in familiar contexts and some in unfamiliar ones:

The *wistful* dead rise and with their eyes question us. — John Galsworthy.

First *tides* of morning light *sifted* over the mountain crest. — Christopher Morley.

The torrent of the watercourse *softened* from its darktime *menace* to the *friendly bubbling voice* of day. — Christopher Morley.

Morley and Galsworthy have not attempted to find queer or little known words. Instead, they have used the common, friendly ones, always the richest in meaning, in original and striking ways. Moreover, it must be remembered that while several such usages as those italicized above may come in one sentence, there may be pages without any. That is, although one or two words may occasionally be used in unusual contexts, a constant barrage of them is tiresome and artificial. (See EXERCISE 102.)

TRITE
PHRASING

It is a common psychological principle that things too often experienced lose their power to affect us. A statue in a parlor soon ceases to be something to look at and becomes merely one more piece of furniture. A con-

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stantly recurring phrase soon becomes just another group of words and loses its power of stimulating the mind or the imagination. Whoever first said that the wind was *knife-like* and that lips were *as red as rubies* created powerful and vivid phrases. The first to say that a hero was *as strong as a lion* suggested a vivid image. But unfortunately these persons were copied by others who were too lazy to express ideas in their own way.

When imitators by the score get hold of a phrase, then, although the value of the familiar word in it remains, the suggestive value of the phrase is lost. It is impossible to give anything like a complete list of these worn-out phrases here, since their number is constantly growing and changing, but these few illustrate the more common types:

tired but happy	footsore and weary
needless to say	quiet as a mouse
a dull thud	a blaze of glory
the fair sex	dry as a bone
new-mown hay	light as a feather
fresh as a daisy	pale and wan
the crack of dawn	interesting if true
black as pitch	sad to relate
white as a sheet	bright and early
tattered and torn	beggars description

If the student wishes to test for himself the triteness of any word grouping, let him watch the newspapers, the popular magazines, and even the books he reads. If he discovers a phrase several times, then he should avoid it in his own writing, for by the time it has reached popular acclaim it will be too stale to be of any value to one who wishes to express himself freshly and forcefully. (See EXERCISE 103.)

CERTAIN IN- EXACT WORDS

Certain inexact words, like plugged nickels, come back time and again. Among these the chief offenders are *case*, *field*, *line*, and *scale*.⁴ These words have many meanings, some concrete, the names of things which can be touched or seen, and some abstract, signifying ideas or concepts. The concrete meanings cause no trouble, and many of the abstract ones are legitimate. Correctly, a *case* is a box, a lawsuit, or an illness; a *field* is a piece of ground or a kind of work; a *line* is a mark or a kind of work; and a *scale* is an instrument for weighing or a scheme for

⁴ This inexactness is "jargon," which Sir Quiller-Couch discusses in his book *On the Art of Writing*. A part of his definition of jargon is quoted in Chapter VIII, pages 257-259 of this book.

THE DEFINITE WORD: THE DEFINITE DETAIL

measuring. But notice how, in the following sentences, these words are used inexactly and sometimes without real meaning:

Each piece of bread was given to an ant, which was marked with a distinctive color in each *case*.

The manufacturer may, if he chooses, enter the foreign *field* on a large *scale*.

He believed that agriculture would be a pleasant *field* in which to work.

Thinking along melancholy *lines* often results in insanity.

Here each italicized word does one of two things: it either confuses the sentence, making it slipshod and inexact (sentence 1), or makes the statement ridiculous by suggesting concrete meanings instead of abstract ones (sentences 2, 3, and 4). The sentences would be clearer, more exact, and less ridiculous, as well as more definite and concrete, if the inexact words were avoided:

Each piece of bread was given to an ant, which was marked with a distinguishing color.

The manufacturer may, if he wishes, compete extensively in foreign markets.

He believed that he would like agriculture.

Melancholy thinking often results in insanity.

Among other commonly used but inexact terms are *factor*, *phase*, and *aspect*. These, like *case*, *field*, *line*, and *scale*, are reputable words and, in their proper senses, clear and exact. It is not necessary that the writer scratch them from his list, but he should use them only when they convey exactly the idea he wishes to express, never merely to fill space, to pad a construction, or to say something the easy way. (See EXERCISE 104.)

3. *The Definite Word: The Definite Detail*

CONCRETE- NESS

In general there are two kinds of words, concrete and abstract. Concrete words are those which name things, actions, and qualities which can be perceived by one or more of the five senses. *Pomegranate*, *dictionary*, *brassy*, *cigarette*, *stabbing*, *skinny*, *vault*, *skim*, are concrete because they call up more or less definite mental pictures. *Vice*, *recrudesce*, *extirpate*, *idiosyncrasy*, *popularity*, *absence*, are abstract because they name qualities or conditions which cannot be seen or heard or touched, and actions

which, because they are more mental than physical, have little if any direct appeal to the senses.

To say that in most circumstances a concrete word is better than an abstract one is to repeat a truism. It is better to define man as *a mammal who walks on two legs* than as *a superior being*. *Being* suggests well enough that man lives, but *mammal* does more; it tells what kind of being he is. The adjective *superior* also suggests something about man, but not nearly so much as the clause *who walks on two legs*. The first phrase gives as much information as the second, and, further, describes man in definite terms.

Whenever the subject to be discussed makes it possible, the three related means of comprehension — intellect, imagination, and emotion — should all be employed. Because abstract words and details, or even indefinite concrete ones, give no clear picture, they force the mind to work in abstractions which are like so many algebraic x 's. Concrete words and details, on the other hand, enable one to see and feel with his imagination and emotions as well as to understand with his mind. Every effort, therefore, should be made to choose, out of all possible words and details, only those which will make the meaning most clear by making the strongest appeal. What is read should be seen in the actual colors of life.

Concreteness, of course, is not always possible. The following selection from the work of John Dewey is filled with abstract words appropriate to Dewey's purpose, which is to discuss abstract ideas, and therefore the selection is lacking in imaginative appeal:

It was not long ago that it was fashionable for both American and foreign observers of our national scene to sum up the phenomena of our national life under the title of "individualism." Some treated this alleged individualism as our distinctive achievement; some critics held that it was
 5 the source of our backwardness; the mark of a relatively uncivilized state. Today both interpretations seem equally inept and outmoded. Individualism is still carried on our banners and attempts are made to use it as a war cry, especially when it is desired to defeat governmental regulation of any form of industry previously exempt from legal control. Even in
 10 high quarters, rugged individualism is praised as the glory of American life.

There is no word which adequately expresses what is taking place. "Socialism" has too specific political and economic associations to be appropriate. "Collectivism" is more neutral, but it, too, is a party-word
 15 rather than a descriptive term. Perhaps the constantly increasing role of the corporations in our economic life gives a clue to a fitting name.

THE DEFINITE WORD: THE DEFINITE DETAIL

The word may be used in a wider sense than is conveyed by its technical legal meaning. We may then say that the United States has steadily moved from an earlier pioneer individualism to a condition of dominant
20 corporateness. The influence business corporations exercise in determining present industrial and economic activities is both a cause and a symbol of the tendency to combination in all phases of life. Associations tightly or loosely organized more and more define the opportunities, the choices and the actions of individuals. ⁵

Uncivilized state, individualism, the glory of American life, and business corporations — all are terms which appeal primarily to the intellect. They call up associations, but they do not strongly affect the emotions and the imagination because they are abstract, and the reader cannot visualize them.

The difference in effect between abstract words and concrete words may be seen in the following passage, by John Dos Passos, in which the words and details are concrete to a high degree:

On the ferry there was an old man playing a violin. He had a monkey's face puckered up in one corner and kept time with the toe of a cracked patent-leather shoe. Bud Korpenning sat on the rail watching him, his back to the river. The breeze made the hair stir around the tight line of
5 his cap and dried the sweat on his temples. His feet were blistered, he was leadentired, but when the ferry moved out of the slip, bucking the little slapping scalloped waves of the river, he felt something warm and tingling shoot suddenly through all his veins. "Say, friend, how fur is it into the city from where this ferry lands?" he asked a young man in a straw hat
10 wearing a blue and white striped necktie who stood beside him.

The young man's glance moved up from Bud's road-swelled shoes to the red wrist that stuck out from the frayed sleeve of his coat, past the skinny turkey's throat and slid up cockily into the intent eyes under the broken-visored cap.

15 "That depends where you want to go to." ⁶

The student must remember that the Dewey passage discusses ideas, whereas the Dos Passos selection narrates a single event and therefore has the greater reason for using definite words and images, but even when this allowance is made, the second has a greater proportion of concrete words than the first. Of the sixty nouns in the Dewey passage, forty-five are abstract. Of the remaining fifteen, only two suggest any real images. *Banners* (line 7) and *war cry* (line 8) are almost the only attempts to give the passage any real pictorial quality. More-

⁵ "The United States Incorporated," *Individualism Old and New*, New York: Minton, Balch & Co., 1930.

⁶ John Dos Passos, *Manhattan Transfer*, New York: Harper and Brothers, 1925.

CHOOSING WORDS AND DETAILS

over, the passage contains a number of abstract phrases like *to sum up the phenomena of our national life* (line 2), *this alleged individualism as our distinctive achievement* (line 3), and perhaps as a climax, *the United States has steadily moved... to a condition of dominant corporateness* (lines 18-20).

The selection from Dos Passos is strikingly different. Out of forty-one nouns, only two are abstract. They are *time* and *line*, and even they, in Dos Passos's phrases, *kept time with the toe of a cracked... shoe* (line 2) and *the tight line of his cap* (lines 4-5) help form vivid images. All the others are names of persons and things that can be seen or touched. The adjectives and verbs which Dos Passos uses are, in the main, as concrete as the nouns:

The young man's glance *moved up* from Bud's *road-swelled* shoes to the *red* wrist that *stuck out* from the *frayed* sleeve of his coat, past the *skinny* turkey's throat and *slid up* cockily into the *intent* eyes under the *broken-visored* cap. (Lines 11-14.)

(See EXERCISE 105.)

THE CON-
CRETE AND
THE DEFIN-
ITE

Concreteness may be measured in terms of definiteness. Of the two concrete nouns, *tree* and *oak*, the second is more definite than the first because it tells more exactly what is being talked about. In the same way *stripling* is more definite than *man*, although both are concrete, because *stripling* limits the concept from any man chosen at random to a particular kind of man. Similarly, the verb *scudding* in the expression "The clouds were scudding across the sky" produces a more definite impression than would *going* or *moving* or even *moving swiftly*.

A student in a composition course was given a paragraph from H. L. Mencken's essay "Back to Bach" from which most of the concrete material had been removed, and was asked to rewrite it supplying definite words and details of his own. The following, in which his substitutions are italicized, is the result:

In the paradise of Babbitt, Babbitt is vaguely uneasy and unhappy. He needs something more, he finds, than is to be found in *his work, his home, and his golf*. He needs something more than is to be found in *doing the same thing every day, in going to the office, going to the links for recreation, and*
5 *going home to the loving arms of his family*. So he reaches for something in the realms of fancy, *where he can imagine himself the lion of the hour, the idol of the multitude*. He reads *Kathleen Norris, Edna Ferber, Sinclair Lewis, S. S. Van*

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Dine. He listens to *Burton Holmes*, *Frank Buck*, or the *Martin Johnsons*. He sings "*Say It Isn't So*" and is not ashamed of the tear that *trickles* down his
10 nose. Thus Babbitt too is tantalized by a *desire to be like the people about him*; he seeks it *where his friends have found it, in his selection of clothing, his house and its furnishings, and in the way he walks, talks, or plays bridge*. Man cannot live by *material things* alone. He must hope also. He must dream. He must yearn.

Following is the passage as Mencken wrote it. Notice the sharp contrast in vividness between the two:

... even in the paradise of Babbitt, Babbitt is vaguely uneasy and unhappy. He needs something more, he finds, than is to be found in *bulging order books, in innumerable caravans of prospects, and in belching chimneys and laden trains*. He needs something more than is to be got out of *blowing spitballs*
5 *and playing golf*. So he reaches for that something in the realms of fancy, *where the husks of things fall and their inner sap is revealed*. He reads the *dithyrambs of Edgar Albert Guest and Arthur Brisbane*. He listens to the exhortations of *itinerant rhetoricians, gifted and eloquent men, specialists in what it is all about*. He intones "*Sweet Adeline*," and is not ashamed of the tear that
10 *babbles* down his nose. Thus Babbitt, too, is tantalized by a *grail*; he seeks it *up and down the gorgeous corridors of his Statler Hotel, past the cigar-stand and the lair of the hat-check gal, and on to the perfumed catacombs of the lovely manicurist and the white-robed chirotonsor*. *Non in solo pane vivit homo*. Man cannot live by *bread* alone. He must hope also. He must dream. He must yearn.⁷

Almost without exception the details which Mencken used are more definite and therefore more vivid than those in the student's version. The student's phrases, *his home, his work, and his golf* (lines 2-3), although concrete, give a far less definite picture of the paradise of Babbitt than do Mencken's *in bulging order books, in innumerable caravans of prospects, and in belching chimneys and laden trains* (lines 2-4). The student's *he seeks it where his friends have found it, in the selection of his clothes, his house, and its furnishings* (lines 11-12) is far less definite and vivid than Mencken's *he seeks it up and down the gorgeous corridors of his Statler Hotel*, and so on (lines 10-13). (See EXERCISE 106.)

SUGGESTIVE VALUE

Definite words and details are valuable for yet another reason. Often a few significant and carefully chosen particulars suggest more than a paragraph of explanation; often an idea or a feeling can be made more forceful by suggestion than by any direct statement. Ann Kimball, a student, wished to write a theme to explain that she had never had any luck

⁷ "Back to Bach," *Prejudices*, 6th series, New York, 1927. By permission of and special arrangement with Alfred A. Knopf, Inc., authorized publisher.

with gardening. Out of her several experiences with plants and flowers she chose just one, to her the most significant, and from it selected the details that most effectively suggest her idea. This is her paper:

NATURE'S RIOT

"The seeds should be sown in a fine soil," read the packet, "several rows apart, at a depth of one half an inch, and pressed down lightly with a flat board. The Agatha will grow in sand, soil, or cement, and blooms late in August in a riot of all the mysterious colors of the Orient, the bushes being
5 a mass of colors until late fall."

All this for only ten cents. It didn't seem possible, but I wanted to try it, for after all, the mysterious colors of the Orient rioting in my back yard was a tempting picture. I could see them already, climbing up the back fence, tumbling over each other in an eagerness to reach the sun, pushing
10 through the cracks of the sidewalk, choking out the weeds in their anxiety to bloom, covering the ash-pit with a wall of color a foot thick and even, I confess it, pushing through the cracks in the windows and showing their colors inside. It was a beautiful picture and worth a dime.

"Do these flowers need water?" I asked the girl, for that was the only
15 thing the packet failed to mention, and it might be more important than the other items. They might, like sweet peas, need water twice a day, and I would then have to forego the pleasure of having them.

"Oh, no," she answered, not bothering to look at the package in my hand. "Just once or twice a week is enough. Too much maybe."
20 It was certainly worth my dime. I gave it to her and took the package home.

"What have you there?" asked Marion, as I reverently pulled the envelope from my pocket. "Seeds?"

"It is going to be a riot of color of every hue in a month or so, blooming
25 without air or water," I told her. "And what's more, the colors are mysterious."

"Not," she said, horrified, "Agathas!"

It was a grimly foreboding feeling that stole up my back. Not Agathas!

"And why not?" I asked, trying to be jovial in an attempt to cover my
30 damped spirits.

"Bugs," she said.

"It doesn't need water more than twice a week," I said timidly.

"Every day," she said.

I wanted to cry but controlled myself. "But the soil..."

35 "Must be damp and rich, and you plant them in a shady spot early in the morning and cover them with paper the first few days when they begin to sprout, and pile dirt around their bases as they grow, and transplant them when they're a week old." She stopped for breath.

"But the colors," I whimpered.

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40 "Pale," she said, and smiled. It was a ghastly smile.

She was right about the soil. It had to be rich and fine and shaded, and the soil where I chose to plant my Agathas was neither rich nor shaded nor fine. I remedied the last defect by crawling on my hands and knees all along the patch and crumbling each little lump into a thousand grains so that the Agathas would not be bothered by a bumpy bed. I remedied the lack of shade by placing a board near their bed that cast a long shadow across the plot when the sun was high. As for richness, I let that go. I then planted.

Two weeks later a pale fuzz appeared in uneven rows, more like the ghosts of a dozen departed snakes than my dream-Agathas.

"Do you suppose they're my flowers?" I asked Marion, for although I knew in my heart that they were, I did not want to be sure.

"Yes," she said cruelly. "You've planted them too close together."

I separated them. There were millions of them on the spot where one should have been, but I separated them, plucking them carefully in rows and transplanting the rest of them by the ash-pit, close to the fence and under the window so that they might have easy access to the cracks.

I give them no credit for it now, but they began to respond slowly to my treatment. They began to grow and stiffen themselves as if, after all, life were worth living. They reached the height of six inches under my careful guidance, and their leaves began to spread into little bushes that warmed my heart.

Once more my visions of the Agathas began to worm their way into my heart. I saw them jostling each other, their colors a riot of beauty as they waved in the breeze, and lifted their gaudy heads to the sun. I told Marion about it, but she went on with what she was doing as if she would just as soon the garden had nothing but a plot of green grass instead of the mass of color it was to become.

It seemed the buds would never bloom. There weren't many of them, just three or four, but there would be more later. One day they did bloom. There were two white ones and a pink one, and the blossoms were pale and anemic. I showed them to Marion.

"Pale, aren't they?" she said kindly. "Your soil wasn't rich enough."

But they were my children. I resented her insinuation that they weren't all they should have been, and watched them more tenderly than ever, weeding the ground between them carefully, and measuring their growth by the wires in the fence, delighting when they reached a new mark, and exulting every time a new bud broke into a white or pink flower. I would never have abandoned them, for I had gone too far to give up all hope of seeing my back yard turn into a riot, until the morning of the third of August. It was on that morning that I gave up all ideas of gardening, and I have never tried to grow anything but solid, comforting grass since.

On that morning I walked out into the garden as usual and the whole scene seemed to dim before my eyes. My Agathas were blooming weakly as before, but they had taken on a new aspect. They were no longer the

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same plants that I had tended so patiently these many weeks. They were changed. I could not have explained the difference, but I felt it. It seemed the whole garden had changed color over night. I did not know
90 what was wrong so I plucked an Agatha bush, roots and all, and carried it in to Marion.

What she told me ended my gardening venture forever.

She was smiling. "Oh, Agathas. They always have them," she said. "Bugs."

Ann Kimball's paper is packed with sly humor, most of which comes from words and details chosen because they suggest more than they actually say. By its very overstatement, for example, this sentence forecasts the failure of the venture:

I could see them already, climbing up the back fence, tumbling over each other in their eagerness to reach the sun, pushing through the cracks of the sidewalk, choking out the weeds in their anxiety to bloom, covering the ash-pit with a wall of color a foot thick, and even, I confess it, pushing through the cracks in the window and showing their colors inside. (Lines 8-13.)

Instead of saying that she expected the Agathas to be red and orange and yellow and perhaps purple, she used the suggestive phrase, "the mysterious colors of the Orient" (line 7). Again, she wrote, "I reverently pulled the envelope from my pocket," and by that one word, *reverently*, suggested all her hope and determination.

The details in the passage from Mencken's "Back to Bach" (page 361) have this same quality. *Belching chimneys and laden trains* (line 3) besides creating a vivid image, suggests all the urge of industrial activity. *Babbitt, too, is tantalized by a grail* (line 10), not only calls up a picture of the glistening chalice, but suggests the quest of the unattainable which the grail has come to stand for.

That a student can skilfully and aptly select words and details is shown by the fact that Ann Kimball's writing is as vivid and suggestive as Mencken's and Dos Passos's. The selections are unlike, naturally, because the purposes and characters of the authors differ. The important thing is that all three writers used detail which is definite, vivid, and suggestive.

4. *Appropriate Words and Details*

PURPOSE

Diction and detail must be not only clear, exact, and definite, but also appropriate; that is, they must be congenial to the tone and mood of the writing, and to the author's

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purpose. The following description of Niagara Falls, taken from an encyclopedia, is intended primarily to inform, to give fact rather than poetic description. The words and details are congenial, appropriate, to this purpose:

The total descent of the river's [Niagara's] course between the two lakes is 331 feet. About 15 miles from Lake Erie a sudden narrowing and descent in the channel causes what are called the Rapids, below which the river, here divided by Goat Island, is precipitated over the celebrated
5 Falls. The rush of the river is such that the water is shot a clear 40 yards from the cliff, leaving a narrow pathway for a short distance below for the adventurous. The cataract on the south side of the island, called the American Fall, is 162 feet high, width 1125 feet; that on the Canadian side, called the Great or Horseshoe Fall, is 149 feet high, width 2100 feet.
10 Below the falls the river rushes with great velocity down the sloping bottom of a narrow chasm for a distance of 7 miles. About 3 miles below the falls a sudden turn in the channel causes the water to whirl in a vast circular basin before renewing its journey. Logs and other floating material sometimes continue swirling here for many days. Several
15 bridges cross the river below the falls, one of them a suspension bridge 190 feet above the water. The land on both sides of the river has been converted into an international park.⁸

Another description of the Falls, by Rupert Brooke, was written for an entirely different purpose. Brooke wished to give the reader the same reaction that he himself had had when he first saw Niagara. Since his purpose was not to present fact but to convey emotion, the words and details he used differ from those in the encyclopedia:

Half a mile or so above the Falls, on either side, the water of the great stream begins to run more swiftly and in confusion. It descends with ever-growing speed. It begins chattering and leaping, breaking into a thousand ripples, throwing up joyful fingers of spray. Sometimes it is
5 divided by islands and rocks, sometimes the eye can see nothing but a waste of laughing, springing, foamy waves, turning, crossing, even seeming to stand for an instant erect, but always borne impetuously forward like a crowd of triumphant feasters. Sit close down by it, and you see a fragment of the torrent against the sky, mottled, steely, and foaming,
10 leaping onward in far-flung criss-cross strands of water. Perpetually the eye is on the point of descrying a pattern in this weaving, and perpetually it is cheated by change. In one place part of the flood plunges over a ledge a few feet high and a quarter of a mile or so long, in a uniform and stable curve. It gives an impression of almost military concerted move-
15 ment, grown suddenly out of confusion. But it is swiftly lost again in

⁸ *Winston's Cumulative Loose Leaf Encyclopedia*, Philadelphia: The John C. Winston Company, 1924, Vol. VIII.

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the multitudinous tossing merriment. Here and there a rock close to the surface is marked by a white wave that faces backwards and seems to be rushing madly up-stream, but is really stationary in the headlong charge. But for these signs of reluctance, the waters seem to fling themselves on with some foreknowledge of their fate, in an ever wilder frenzy. But it is no Maeterlinckian prescience. They prove, rather, that Greek belief that the great crashes are preceded by a louder merriment and a wilder gaiety. Leaping in the sunlight, careless, entwining, clamorously joyful, the waves riot on towards the verge.⁹

The details in both these descriptions are appropriate in tone, purpose, and kind. The writer for *Winston's Encyclopedia* was wise to say that "The cataract on the south side of the island, called the American Fall, is 162 feet high, width 1125," because he intended to give specific and definite information. But statistics would have been quite out of place in Brooke's writing, for the figures are far less stimulating to the imagination than his statement that the Falls in one place are "a quarter of a mile or so long." The first writer, in describing the river, says simply, "the rush of the river," whereas Brooke describes the water as "laughing, foaming, borne impetuously forward like a crowd of triumphant feasters." Each writer was using what were, for his purpose, appropriate words and details. (See EXERCISE 107.)

CONNOTATION Almost every word in the language has an associative value far richer than its dictionary meaning. This is called its *connotation*, and is illustrated by the use of the word *man* in the following sentence:

George Washington indeed was a man!

The simple, or denotative, meaning of *man* is adult male human being, but the word as it is used here conveys a great deal more than that. It connotes the qualities of nobility, courage, strength, determination, honesty, and so on.

Several things about connotation must be understood. The first is that a word may call up widely separated bodies of suggestion, and that the suggestion it calls up depends on the word's surroundings. In a romantic novel or a poem the word *heart* usually connotes the symbolic seat of love; in everyday speech it often suggests no more than the organ that pumps the blood; in a medical journal, in addition to the latter meaning, it probably calls up dozens of technical associations totally unknown to either the poet or the layman. The second thing

⁹ *Letters from America*, New York: Charles Scribner's Sons, 1916.

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to remember about connotation is that many words carry the same suggestion wherever they appear. *Smite* almost always suggests the Biblical or the poetic context, and *palfrey* (a small, gentle horse) usually calls up pictures of medieval ladies and knights in armor. The third thing is that many words whose denotative meanings are almost exactly the same call up entirely different bodies of suggestion, as the four columns of words given below illustrate:

recluse	horse	religious	relinquish
hermit	nag	faithful	waive
eremite	charger	pious	surrender
solitary	plug	good	give up

Sometimes there is a discoverable reason for a word's connotation and sometimes there is not, but however the connotation has developed, a writer must know it or run the risk of having both the tone and the purpose of his work misunderstood. Somehow we smile at sentences like these:

He glared and pointed a menacing *digit* at the crowd.

This passenger train may one day become *extinct*.

Bursley's *fib* was directly responsible for the death of the Lord Chamberlain.

Digit does mean finger, but its connotation is either scientific or humorous. *Extinct* does mean out of existence, but it is usually applied to species, titles, or institutions, not to individuals or things. And *fib* does mean lie, but it suggests the trivial, not the serious, untruth.

One has always to decide what word will express exactly the right shade of meaning. When, for example, should one use *boss* and when *employer*, both appropriate in their proper contexts? When *bubbling* and when *effervescing*? When *idea* and when *conception*? When *always* and when *continually*? When *put him in his proper place* and when *keep him in his place*? Gerald W. Johnson, in an informal essay, "On Playing the Flute Badly," chose phrases whose connotation was easy and familiar. In one passage he wrote:

The *boss* is really responsible for the whole thing. The *boss* is one of these trying people who are *always bubbling* with *ideas* and always translating their ideas into action. No doubt that is why he is the boss, but it makes him wearing on the staff. When the boss gets an idea and translates it into action, there are only two courses open to the rest of us: we can simply "yes" him, which is derogatory to our self-respect; or we

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can see his bet and raise him one, which deflates his ego and *keeps him in his place*, and to that extent is excellent, but which is also fatiguing in most cases.¹⁰

In a serious discussion of the relation between employer and employee the connotation of the italicized words and phrases would be decidedly inappropriate. As we read through Johnson's article, however, we realize how badly out of key *employer*, *projects*, *effervesce*, and *proper place* would be, and how suitable their lighter synonyms are.

Inversely, the following passage was intended to be serious, and so expressions like *get any good from* for *benefit*, *have got together* for *have been organized*, and *cut down* for *reduced* would be out of place entirely because their connotations do not fit the seriousness of the context:

The first workers to *benefit* by shorter hours were the machine workers, who may *have been organized*. The last were the farmers, who never have been organized. But the hours of labor of the farmer have been *reduced* quite as much in proportion as the hours of labor for the factory hand.¹¹

In short, when there is a choice between several words, the one that expresses the idea most clearly and most appropriately is the best. (See EXERCISE 108.)

TECHNICAL WORDS

Because writing should be keyed to the audience for which it is intended, technical words and foreign phrases unfamiliar to the average reader should not be used. They are, of course, appropriate in technical treatises for special audiences. In a legal brief a lawyer correctly writes:

I do not think this evidence is sufficient to overcome the *prima facie* ¹² evidence in the case made by the receipt.

The doctor, making a report to his colleagues, may quite properly say:

Many methods availing themselves of the separation of substances by means of *dialysis* ¹³ belong to the discussion.

And an engineer may instruct his subordinate by ordering:

After you have made the *flash test* ¹⁴ let me know the results.

¹⁰ *Harper's Magazine*, March, 1934. The italics are the authors'.

¹¹ Ralph Aiken, "More Machines — and Less Men," *The North American Review*, May, 1931.

¹² *prima facie*: on the first view; clear, undisputed.

¹³ *dialysis*: the unequal rate at which internal bodily substances pass through the membrane of the skin tissue.

¹⁴ *flash test*: a test by fire, used to determine the temperature at which oil will give off an inflammable vapor.

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The lawyer, the doctor, and the engineer, writing for an informed and specialized audience, may use these terms because they are appropriate to the audience, and to the purpose and tone of the writing. But they are not suitable to papers written for the layman because he cannot be expected to understand them.¹⁵

FOREIGN PHRASES

Although it was formerly considered elegant to display one's knowledge of Latin, Greek, French, or German, the disadvantages of using foreign quotations are many. Unless the reader happens to know the languages, phrases like *maître d'hôtel*, *pater familias*, *far niente*, and *chez nous* (landlord, father or head of the family, doing nothing, and our house) will puzzle him and interrupt his reading. It is much better to use the ordinary English equivalents unless, of course, the borrowings have, like *per annum*, *naïve*, *à propos*, or *environ*, become part of our language, and most modern writers prefer the English equivalents for even these more or less common foreign words.

COLLOQUIAL- ISMS

Colloquialisms are expressions permissible in speech but not in formal writing. They should generally be avoided because their informality is no more appropriate than the stiffness and false eloquence of technical and foreign words and phrases. Yet colloquialisms are perhaps the commonest kind of bad diction, because they are often mistaken for words and phrases in good standing. Most of us, for example, have at one time or another written the following colloquialisms in the meanings here given with them:

<i>colloquialism</i>	<i>meaning</i>
a lot of	much
fix	mend
wire	telegraph
phone	telephone
exam	examination
show	theater
funny	queer
mighty	very
pretty	very
mad	angry

Colloquialisms may be used only by a writer with a keen sense of the appropriate, and this sense can be acquired only after long and careful

¹⁵ The correct use of technical terms is further illustrated in Chapter XI, Description, page 338.

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reading and practice. Consider how false a note is struck by the italicized words and phrases in the following passage from a student theme:

Since the World War, William II, or the Kaiser, as he is better known, has been *hopped on by a lot* of critics. It was the general practice in this country, during the years of the war, to *lay the blame* for this horrible strife on the Kaiser. I grew up *dead set on* the idea that he was the blackguard
5 he was painted. Only in recent years have I changed that idea. I have gone into the question of war guilt more thoroughly, and I have found that he had little to do with the causes of the World War, and that his part in other international *mix-ups* has been greatly exaggerated.

The general tone of this passage is undoubtedly intended to be formal and matter of fact, and the italicized colloquialisms, all of which have their place in certain contexts, are completely inappropriate. If such expressions are used at all they should be used only in writing which has no suggestion of formality. It is better that the student avoid them altogether, even if he has to refer constantly to a dictionary to settle his doubts.

SLANG Even less advisable is the use of slang, that is, coined words like *whoopee*, *kaboodle*, *conk*, *hooey*, and legitimate words perverted to arbitrary uses, like *sap*, *squirt*, *jane*, *kid*, and *swell*. Except on very rare occasions slang is not considered reputable language, and is not correct in themes. This is true for several reasons. The first is that more often than not slang is vulgar and is consequently inappropriate in writing that makes any pretensions to good taste. Such words as *gent*, *boy friend*, *dearie*, *smeller*, and *kisser* were born on the streets and in the sporting world and are generally used by people of little or no education. The cultured person, feeling the vulgarity of the words, and seeing no grace or charm in them, refuses to use them. Many of the words, furthermore, are strained and artificial, and inherently unpleasant in sound and connotation. The following sentences are cheap and unnatural:

Whole pages of his new book are devoted to a series of *nasties*.

She was the swellest *frail* this side *Columbus' little fishie pond* and *flashed a rock* on her little finger *half the size of the Woolworth building*.

A second reason why slang should be avoided is that when it goes out of fashion it almost invariably becomes meaningless. Phrases current last year may be quite outmoded this, and by next year may be almost forgotten. Here are a few, relics of the days of bull-dog toes

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and handle-bar moustaches, dusty and tawdry now and some of them quite unintelligible, but once the height of fashion:

finer than split frog hairs
a lead pipe cinch
sure as God made green apples
he don't squeeze all the limes
knock you off your perch
do the ozone act
slack up on the mazuma
trying to be fly

The following paragraph from a short story by O. Henry shows that even in their context slang phrases of a few years ago are cheap and sometimes vague in meaning:

"Oh, come off your perch!" said the other man, who wore glasses. "Your premises won't come out in the wash. You windjammers who apply bandy-legged theories to concrete categorical syllogisms send logical conclusions skally-balootin' into the infinitesimal ragbag. You
5 can't pull my leg with an old sophism with whiskers on it. I put it to you over the home-plate that the idea of a comparative commonwealth and the abolishment of competitive systems simply takes the rag off the bush and gives me hyperesthesia of the roopteetoo! The skookum house for yours!"¹⁶

The times when slang may be used effectively are few and far between. Occasionally, reputable writers use it to lend a touch of informality or to give the local color and picturesqueness which conventional diction lacks, as in the following examples:

Now that's *grand stuff*. There is no doubt about it. There's a wonderful movement and force to it. You can almost see it move, it goes so fast. But the modern reader can't get it. — Stephen Leacock.

Every time he arose to *whoop things up* there was a warning tug at his coat tails. — H. L. Mencken.

Several things should be noticed about these slang phrases. Neither of them carries any suggestion of vulgarity; indeed, most writers would hesitate long before using such feeble slang as *hooey*, *gosh*, *swell*, or *guy*, or such strained phrases as *kick the bucket*, *jump down his throat*, or *touched me for a buck*. Moreover, Leacock and Mencken have not used slang merely because it is easy, but because it creates a special effect. Finally,

¹⁶ "A Little Local Color," *Whirligigs*, Garden City: Doubleday, Doran and Co., Inc., 1907.

it must be remembered that the above passages are not representative of every page of their works, as is evidenced by the fact that the authors of this book had to search far before finding any slang at all. A single sentence may contain one or two such expressions, but dozens of pages will contain none.

When all is said, it is dangerous for most writers to use slang, and it is especially dangerous for those whose experience has not been great enough for them to "feel" when a word is appropriate and when it is not. Nine times out of ten the student uses it because it is the first thing which comes to mind, not because he is trying for a particular effect. The tenth time may be the appropriate time, and again it may not. Admittedly, slang is colorful, sometimes effective, and useful if it is skilfully handled. But oftener than not it is inappropriate diction, and therefore to be avoided. (See EXERCISE 109.)

5. *Special Kinds of Detail*

COMPARISON In the selection of descriptive diction and detail, there are two courses open. One may describe a cloud by saying that it is pink, fluffy, and towering, and thus name the qualities it possesses. Or he may say that it is like a gigantic polar bear made of strawberry ice cream, and thus describe it by comparing it to other things which it resembles. The first description we call *literal*; the second we call *figurative*, for it "figures forth" or makes the reader imagine one thing in the form of another. Both literal and figurative description, it must be understood, are definite. But literal detail tells what the senses perceive, whereas figurative detail makes the reader use his imagination to discover.

Both kinds have their uses, and of the two, literal detail is by far the more common, as it should be, for a passage filled with figures of speech is often strained and artificial and is usually difficult to read. The imagination can work only so long before it tires, just as a sprinter can run only so far at top speed. Once the imagination becomes jaded, figures of speech cease to stimulate it. Yet occasionally, if used with restraint and appropriateness, they are very effective.

One does not have to recognize all the kinds of figures of speech when he sees them, or even to know what they are, in order to write well. Since, however, it is sometimes possible to describe a thing more effectively and vividly by comparing it to something else than merely by naming its qualities, it may be of some value briefly to define

SPECIAL KINDS OF DETAIL

and illustrate the most commonly used figures of speech, all of which are based on the principle of comparison:

THE SIMILE The first of these is the simile, or the simple comparison of one thing to another. It most commonly includes either the preposition *like* or the conjunction *as*. In the following sentences the similes are in italics:

She paused to watch the sunset drive down the sky *like a ship in flames*. — Charles Morgan.

... from this windy eminence the nations are seen *as colored sands poured carelessly through the hands of inattentive demons*. — Thomas Beer.

THE METAPHOR The metaphor is like the simile except that instead of saying that one thing is *like* another it says that one thing *is* another. This type of comparison omits the obvious link, the *like* or *as* of the simile:

We may fall back at last upon intuition, choosing to make our way *by the sun of poetry rather than by the map of argument*. — Charles Morgan.

For fourteen years *a moving syrup of appreciation* supported the gay invalid on its sweetness. — Thomas Beer.

PERSONIFICATION A third commonly used type of comparison is personification, or the attributing of human qualities to inanimate objects or to ideas:

With my feet on the very shores of the sea, and *about to embrace my blue-eyed dream*.... — Joseph Conrad.

The deck ventilators had gone. One lay in the scuppers *as if dead, but sometimes turned over and then back in a spasm of unexpected life*. — H. M. Tomlinson.

METONYMY The last figure of speech which needs to be mentioned here is metonymy, which is the substitution of a concrete word for an abstract one, a specific term for a general one, or a more vivid word for a less vivid one. Often, for example, one says —

She keeps a good *table*. —

when by the definite word *table* he means the more general idea of good food well prepared and attractively served. In the same way, Edmund Burke, in the sentence —

The land was desolated *by the sword*. —

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substituted the vivid phrase for the less vivid *war*. And in the sentence —

The members had been disbanded, driven out of this *Eden* by the *fiery sword of the law*, driven back to their homes. —

Max Beerbohm substituted the specific word *Eden* for the less specific *paradise*, and the concrete and vivid *the fiery sword of the law* for the more prosaic *legal force*.

MIXED FIGURES

Because figures of speech are intended to create mental pictures, one must be extremely careful that the figures he uses are logical, that he does not confuse one figure, or a part of one, with another. Such mixtures are almost always ridiculous. The student who wrote —

We may lay the root of the evil at his very doorstep. —

may have been unaware of the confusion, but his classmates quickly told him that one does not often lay roots at doorsteps. Similarly, the one who wrote —

A deluge of applause swept over the audience like a prairie fire. —

was soon told that fire and water are bad companions. Because mixed figures are sometimes confusing and nearly always ridiculous, they destroy the tone of a piece of writing.

APPROPRI- ATENESS

Like all details, figures of speech must be appropriate to the purpose and the tone of a piece of writing. Rupert Brooke's *joyful fingers of spray* (page 365, line 4) was appropriate to both purpose and tone because the comparisons of the jets of flinging water to human fingers is vivid description and maintains a poetic tone. In the same way his phrase *like a crowd of triumphant feasters* (lines 7-8), which compares the motions of the water to human activities, is appropriate. Ann Kimball's comparison, *a pale fuzz... more like the ghosts of a dozen departed snakes than my dream-Agathas* (page 363, lines 49-50), is equally appropriate, for it suggests the utter forlornness of her venture, and does it humorously. Figures of speech must not be merely pretty. They must not be dragged in merely because they strike the writer's fancy or happen to be vivid. Unless they serve a real purpose they have no place. (See EXERCISE 110.)

CONCLUSION

Really effective writing is not possible unless one gets beyond the elementary stage of saying merely that "the class was boring" or "the sunset is pretty." One must, rather,

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give enough details to show why the class was boring: the teacher's nasal drawl, the dullness of the ablative absolute, the spring fever in one's own blood. Or one must show how the sunset was pretty: the bank of crimson clouds above the sun, the blood red color of the sun itself, the golden horizontal light. These details and the use of specific words to express them are necessary. But at the same time that he is trying to write definitely and appropriately, one must learn to make his style natural, and to give it the flavor of his own personality by his choice of words and details.

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99. *The Logic of Language* (pages 350-351)

The following sentences contain words which are used incorrectly. Some of the sentences are inexact because a single word has been misused. Some sentences are misleading because the words do not express the intended meaning. And many sentences are completely illogical because of vague and superficial thinking. Explain the errors and write the sentences correctly.

1. He has a long life to live, and if he depreciates his character to you, what will become of him?
2. Tommy awoke from a fitful sleep in which he had been troubled by a great white dog or some similar nightmare.
3. The co-ed has many more view-points in social affairs than the male student, and vice versa.
4. Most vegetables need both salt and pepper in profusion.
5. Your idea is a good one and well worth doing.
6. Perry's work is great in that exceptionably few men were brave enough to attempt what he discovered.
7. College spirit, I think, is one of the best things the student can accomplish.
8. His silly questions aggravated me so that I lost my temper.
9. That surgical operations were once performed without anesthetics seems scarcely creditable.
10. The annual Dad's Day was held last Saturday.
11. The institution of leisure time is practically never experienced by the average college student.
12. When I first bought this car I liked it much better than I do now.
13. When one enters the building he sees not what he would gather from the granite exterior, but something entirely different.
14. In some rooms the desk is a long, ungainly table, and in others it is a small cubby hole arrangement which the teacher can hardly fit into.
15. Because the racks are poorly made, the test tubes usually manage to fall on the floor.
16. The various bits of information which the book presents are a confusion of abstract ideas.

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17. Enter not these walls, cross not these portals.
18. The uniform is the only possible method by which a soldier can recognize his enemies.
19. Within the massive frame of the building contains hate and treachery.
20. I wanted very much to see the President on Wednesday, but I discovered that on that day he cannot be seen.

100. *The Use of the Dictionary* (pages 351-352)

- A. The following is a typical entry from *Webster's Collegiate Dictionary*.¹⁷ Read the entry carefully, and then answer the questions which follow it:

prompt (prŏmpt), *a.* [*L. promptus*, prop., brought forth, hence, visible, ready, quick; deriv. of *pro* + *emere* to take.] **1.** Ready and quick to act; meeting requirements readily; responding instantly;—opp. to *tardy*. **2.** Done or rendered readily or immediately; immediate.

Syn. Punctual, ready, expeditious, quick, speedy, swift. — **Prompt, punctual, ready, expeditious.** **Prompt** implies quick or instant action (often with alacrity); **ready** adds to *prompt* the implication of dexterity or facility; **punctual** implies exact adherence to a regular or appointed time; as, *prompt* obedience; a *ready* hand; *punctual* attendance. That is **expeditious** which is characterized by, or leads to, prompt or speedy performance; as, an *expeditious* messenger, way.

— *n.* **1.** *Com.* A limit of time given for payment of an account for produce purchased; also, the contract by which this time is fixed. **2.** That which prompts or reminds.

— *v. t.* **1.** To assist or induce the action of; instigate; incite; as, pride *prompted* them to go. **2.** To suggest; dictate; as, her goodness *prompted* the action. **3.** To remind; specif., to remind (a speaker) of words or topics forgotten; give a cue to. — **Syn.** See *MOVE*.

1. In how many parts of speech may *prompt* be used? Name them.
2. What are the word's most usual meanings?
3. By its derivation, explain how it has come to have its present meanings.
4. List and illustrate the unusual meanings given in the definition.
5. What synonyms for the word does the definition give?

- B. Look up the following words in any standard dictionary and compose two sentences to illustrate the use of each word:

anomalous	acerbity
sublime	gentleman

- C. Distinguish between the following pairs of words:

irony and *sarcasm*
satire and *burlesque*
diatribe and *tirade*

¹⁷ Merriam Series, Springfield, Mass., G. & C. Merriam Company, 4th edition, 1931.

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101. *The Usual Word in the Unusual Meaning* (pages 352-354)

- A. Freshness in style results in large part from the use of everyday words in unusual meanings and in new combinations. Find in the novel you are now reading, or in any books, essays, or stories by reputable authors, five sentences, each containing at least one common word used in a striking or unusual way. Copy the sentences and explain why you think them good.
- B. Look up the following words in any standard dictionary and find out what meanings they have that are new to you or that are indicated by the dictionary as unusual. (See pages 351-352 and Exercise 100 for the use of the dictionary.) Then use each of the words in a sentence, being careful to avoid all meanings marked *obsolete* or *archaic*:

post	eccentric
discover	catholic
apprehension	conceit

102. *The Usual versus the Unusual Word* (pages 354-355)

Big words, and strange ones, are neither good nor bad except as they are made to fit well or poorly into their surroundings. In the following sentences, many words are out of key. Find other words for those which you think are too pretentious for their contexts.

1. These rumors seldom fail to arouse a prodigious revolt in our minds.
2. I wish that I could set him down in all his inestimable human flavor.
3. I reassert that I doubt if any politician can maintain his veracity in the conventional sense of that word.
4. Quarrels among the children recrudescence almost every day.
5. With the influenza shaking his bones and his temperature at 103½, he felt distinctly unreceptive to the encomiums of his superior officer.
6. The scheme, I claim, is unequivocally practicable.
7. She seemed to be exercising duplicity upon me, for crumbs of the cake remained on her mouth, her fingers, and her bib.
8. They live in close proximity but take no cognizance of one another.
9. A chryselephantine light fell across the landscape.
10. After serious ratiocinations he promulgated a theory concerning the proper preparation of corn beef hash.
11. It was rumored that an aged crone had placed a malediction on him at birth.
12. Mary perambulated restlessly around the room, stopping for a moment to juxtapose the books on the table.

103. *Triteness* (pages 355-356)

The following sentences contain trite words and phrases. Eliminate all such expressions by rewriting:

1. The dance was in full swing, and the description of the scene beggars description.

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2. After hearing words of wisdom concerning my future life's work, I took my departure.
3. I used my trusty fountain pen for two solid hours, at the end of which time I was both a mental and a physical wreck.
4. Circumstances over which he had no control brought him to his inevitable end.
5. The dear departed was gathered to his last resting place by the hand of the Great Reaper on August 12, 1930.
6. Momentarily the freshness of youth was erased from his fair features, and his countenance was disfigured by a spasm of pain.
7. Miss Marion, bright ornament of the fairer sex, was at that party most conspicuous by her absence.
8. Hot tears coursed down my cheeks as I recalled the bitter humiliation of my recent ordeal.
9. A sudden tremor of mixed revulsion and pity shook her frame when she saw this man, for he was little more than skin and bones — a living skeleton.
10. The exalted senior, having descended from this lofty perch to the humble position of a lowly freshman, enters upon a new field of endeavor.

104. *Certain Inexact Words* (pages 356-357)

In each of the following sentences is at least one word that is used vaguely or unnecessarily. Rewrite the sentences, reconstructing and rephrasing them completely if necessary, in order to avoid inexact language.

1. My first impression of the student body is very favorable, but only time will tell whether this case will prove true.
2. But in the ideal college there should be co-operation on a large scale between faculty and the student body.
3. In fraternities and sororities, athletics and social activities help keep up the unity of such organizations.
4. Athletes have found that from their aspect all phases of rowing are good exercise.
5. Scientists find that working along independent lines brings the best results.
6. I have always wanted to be a lawyer, but the prospect of seven years in college has discouraged me with that line of endeavor.
7. Parties which are held on such a scale usually prove to be less entertaining than even the hostess anticipates.
8. The answers which you have given to the problems are wrong in every case.
9. This field of work requires experience as a landscape gardener.
10. Many phases of the country are very beautiful in autumn.
11. Low wages are bad enough in any field, but in such lines as mining, where the work is extremely dangerous, low wages are criminal.

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12. What good is money in a case where experience proves that the line on which bankers have been endeavoring to do business does not attract customers?

105. *The Concrete and the Abstract* (pages 357-360)

Concrete words and details add interest and color to writing. The following is a passage which, as originally printed, was packed with vivid and definite material, all of which has been replaced by colorless abstract words and phrases. These are in italics. Read the passage carefully to discover its full and exact meaning and then rewrite it, supplying the words and details that you consider most expressive, exact, and appropriate.

What, if you will pardon my asking, do *certain words* mean to you? Or *certain others*?

One answer you may safely make. They do not mean the same to you that they do to me, or to *any of your relatives, a figure of national importance, or the common man*. We assume that there is such a thing as the English language—and perhaps there is. But each of us speaks a different *kind of language*. All we say is like an imperfectly heard conversation over a *mechanical instrument*. The *communication* is always poor. We are always *being confused*. This is because every important word has to *convey*, in addition to its *denotative meaning*, the meaning that each one of us has attached to it as the result of his life's experiences.¹⁸

106. *The Concrete and the Definite* (pages 360-361)

In the following selection supply concrete words and details to fill the blanks. Be sure that the details you select are definite and appropriate to the purpose of this passage.

With his mind set on going to college, he [the freshman] reads all that comes to hand on the subject. The newspapers give him vivid details of, with full page pictures of They report, ..., ..., ... — anything but studies. Now and then they do give space to a professor, if he has, or has appeared to say something scandalous, which everybody in college knows he did not say, or if he is sued for They even spare him an inch or two if he is awarded

The lad reads stories of College Life. How they glow with escapades. His mind becomes a of thrilling, of, of, of Now and then there is mention of lectures and examinations, for it appears that the sophisticated youth knows many devices for "getting-by" these impediments to the unalloyed enjoyment of College Life. Surely the high-school teacher who spoke with such enthusiasm about the lectures of must be

¹⁸ In correct form, Robert L. Duffus, "Where Do We Get Our Prejudices?" *Harper's Magazine*, September, 1926.

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hopelessly behind the times. Surely nobody goes to college nowadays for ¹⁹

107. *Appropriateness to Purpose and Tone* (pages 364-366)

The following is a straightforward, factual account of weather conditions in Missouri during the month of October, 1934. The material in it may be used as the basis for a number of widely different pieces of writing. A novelist may use it as a basis for a description of setting. A farmer may use it in a letter which tells how good (or poor) a "growing" month October has been. A child may use it to explain why he has played outdoors as much as he has. Choose a purpose and a point of view different from those of the original author, and rewrite the passage, using as many of the details as you think necessary and phrasing them to carry out your purpose.

October this year was warmer than it has been for ten years. It was warm enough — but not too warm — to give many farmers their best fall crops in years. There were 262 hours of bright sunshine, 42 more than the month normally has. There was enough rainfall to keep the top soil in good condition for gardeners. The first heavy frost came on the 28th, just one day before its normal arrival.

The mildness of October, together with the late August and September rains, has just about obliterated the effects of the summer's drought so far as the condition and appearance of grass, shrubs, and small trees is concerned. Nothing, of course, could repair the damage done by the drought to the corn crop, which this year, with an average yield of four bushels an acre for the state, was the lowest ever recorded.

The average temperature during the month was 63.2 degrees, which is 4.4 degrees above the normal of 58.8.

108. *Connotation* (pages 366-368)

A. Following are five pairs of short sentences. Notice that both sentences in each pair have the same denotative meaning but different connotative meanings. Explain in writing the differences.

1. He entered his home.
He entered his house.
2. Jamieson was then a boy of twenty-one.
Jamieson was then a man of twenty-one.
3. She was sad.
She was sorrowful.
4. The bag was full.
The bag was stuffed.
5. At that season the men toiled all day.
At that season the men worked all day.

¹⁹ In complete form, William Trufant Foster, "Should Students Study?" *Harper's Magazine*, 1916.

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B. The connotation of at least one word in each of the following sentences is inappropriate to the rest of the sentence. Point out the words which are wrongly used, explain why they are wrongly used, and supply correct words.

1. The magnolia tree in the garden was, on that particular night, most odoriferous.
2. When the cap was taken from the well, an effusion of oil gushed forth, reaching, at its apex, a height of about 200 feet.
3. Her visit was a delicious surprise.
4. For miles the Colorado River runs through a profound rut that the swift passage of the water has gnawed through the dense stone.
5. The scholars who infest the public schools are, for the most part, not worthy of a superior education.
6. There was a voluminous supply of food on the table.

109. *Colloquialisms and Slang* (pages 369-372)

The following sentences, written in the language of everyday conversation, are liberally sprinkled with slang and colloquial expressions. Rewrite the sentences in correct English.

1. Just then a lot of highbrows, all tricked out in their glad rags, dropped in on the party, and from that time on it was a hectic affair.
2. The high-jacker darted out of the speakeasy and hopped into his flivver. The engine started with a tinny roar and the car jerked forward, narrowly missing a jaywalker who just at that moment had stepped in front of it.
3. Alexander J. McNair was a typical booster, a real hundred-percenter, a genuine American citizen.
4. I didn't mind being short-changed a nickel or two, but I did think it a gyp that the clerk should palm off third-rate sausage onto me.
5. Although the critic's blurb had praised it to the sky, it was a punk show. It had no punch, no kick whatsoever.
6. The pussyfooters who try to steamroller such measures through Congress ought to be pinched.
7. Because all wires were down, he could not contact his boss either by phone or by wire; the weather was such that he could not travel by plane; and to go by rail took more time than he could afford to spend.
8. On the air that night were several reviews of the newest talkies, a program of jazzy dance tunes, and a dissertation on how not to catch the flu. It all sounded very dull.

110. *Mixed Figures of Speech; Appropriate Figures* (pages 372-374)

Nearly all of the figures of speech in the following sentences are bad, either because they are illogical or because they are inappropriate to the thing they describe. Revise or rewrite the sentences which you consider faulty, finding

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logical and appropriate images to take the place of the poor ones, or expressing the ideas without figurative language.

1. Soames was carried to the climax of his speech by a gale of passion, but suddenly he stopped like a clock with a broken spring. His stream of language was thrown off the track.
2. Reason alone can never quench the flame of prejudice, for it has struck its roots too deep into the hearts of men.
3. Mocked, slandered, repudiated, he was crucified by the sharp sword of unjust criticism.
4. As he opened the door to the rector's office, he clamped his teeth tight shut, for his heart was in his mouth.
5. Long years ago there lived in the sea mermaids, which resembled men in every respect except their legs, which were like that part of a large fish.
6. His audience was hostile and stony-hearted, but as his rapier-like glance swept it, it melted and gave in.
7. The Roman Empire stretched like a gigantic octopus over Europe. The one arm reached westward into Spain; the other eastward into Greece.
8. Far across the bay the great light flickered like a gigantic pin point in the sky.
9. The reading room has a peaceful, quiet atmosphere that is literally breathing out accomplishment and learning.
10. The whole story took on a new aspect and descended on her chest like a heavy stone.
11. Not only does the freshman cap serve as a common tie, but also it is a badge which acts as a wedge or an excuse to meet different people.
12. His antagonist struck slowly but surely, like a lion and a mouse.

CHAPTER THIRTEEN

THE SENTENCE : COMBINING THE WORDS

1. *Variety in Sentence Structure*

STYLE AND THE SEN- TENCE

THE best marble and the finest brick, in the hands of a clumsy builder, cannot make a palace. So the most expressive words, poorly handled, cannot create style, for the way one handles words is often as important as the words themselves. Now combining and arranging words is nothing more than writing good sentences. To some writers this means attaining clarity and directness; consequently they prefer to arrange words in their normal order and to secure a steady progression of thought through sentences which are simple and comparatively short, as did John Carnahan, a student, in recording his childhood recollections of an elder brother's death:

It was too deep for me to understand just what was going on. I knew he had been in bed for a long time, and then had gone away. My parents had gone too, and I was having a good time. One day, while I was at school, my brother and sister came after me. They were crying. I didn't understand tears much then either. They only happened when you were spanked and I knew that neither my mother nor my father was here to spank Ned or Ellen. They talked to the teacher and I was very happy when she came back and told me that I was to go home with them. When we got home several of my family's friends were there and they were crying too. I sensed that something was wrong but it didn't bother me much. In a day or two my parents came home. They were sad, too, especially my mother. The morning after they came, mother woke me and had me wash and put on my Sunday clothes. I remember that I had a pretty new sweater that I wanted to wear, but she wouldn't let me. There were a lot of people around and my brother told me they were my kinsfolk. That afternoon many flowers came. Some men brought in a long, gold-like box and set it on a bench at one end of the living room. Some other men brought in a lot of chairs and many people came in and sat in them. Some men talked for a while and then some people sang. It all made me feel squirmy. The people walked up to the box and looked in it and most of them were crying. I looked in the box, too, and there was my brother that had been sick.

THE SENTENCE: COMBINING THE WORDS

Many writers, on the other hand, prefer longer and more highly involved sentences, packed with detail. In strong contrast to the simple straightforwardness of the passage above is the unhurried complexity of the following, by George Moore:

The reader must not, however, draw from these words the thought that Mr. Husband had outstayed his welcome, nor can he be blamed for not having read himself into my mind, for it were folly to find fault with a guest because he is not a soothsayer, and as Mr. Husband had come to hear me talk literature, it was but natural that he should break the silence with an inquiry about the book I was writing, and impossible for me to do else than abandon my dream of him and turn to *In Single Strictness*, saying that the revised sheets had been returned to the printer and passed for Press. A very trite and lack-lustre admission this seemed to me to be, and to enliven it I confessed that whilst writing this new book I seemed to myself to be writing something I had never written before, and for that reason believed it to be as good as any of the books I had offered to the public within the last ten years. And so you took pleasure, Mr. Husband said, in writing this last book. Yes, for the reason I have given and for another reason: I thought it was going to be my last book.¹

In sentence structure the style of these two passages is different in almost every way; but the slow, complicated manner of the second is as effective in unfolding the carefully measured tread of Moore's thinking as is the directness of the first in sketching Carnahan's fragmentary recollections.

MODERN TENDENCIES An analysis of five pages, taken at random from the work of five well-known writers, reveals some interesting facts. The writers were J. B. Priestley and A. P. Herbert, English novelists, Lytton Strachey, English biographer, and Stuart Chase and Joseph Wood Krutch, American economist and critic respectively. Here are a few of the facts: The average sentence length ranges from 17.7 words for Stuart Chase to 29.5 words for A. P. Herbert; thus we may assume that the average modern English sentence ranges from twenty to thirty words. Moreover, the sentences vary in length from 2 to 64 words, and short ones and long ones are interspersed with no seeming aim except to prevent too many of similar length from falling together. Of the four general types of sentence, simple, compound, complex, and fragmentary, the five pages contain 44 complex sentences, 35 simple, 20 compound, and only 4 elliptical

¹ *Conversations in Ebury Street*, New York: Boni and Liveright, 1924.

VARIETY IN SENTENCE STRUCTURE

sentences or fragments. Furthermore, the writers varied their sentence structure as much as possible, avoiding monotonous repetition of words and grammatical constructions. Only twice, for instance, did a writer begin more than three sentences on a page with the same word. Stuart Chase used *I, I'll, or I'd* six times in a short paragraph of narrative, and Joseph Wood Krutch used the word *she* to begin five sentences on a page. A. P. Herbert, however, only once repeated at the beginning of a sentence a word which he had previously used in that position. The word was *but*.

The pages we have tested cannot, of course, be taken to represent all of modern literature or even all the work of these authors, but they do give an indication of some present day tendencies. One inference stands out most clearly: these writers have varied the structure of their sentences in almost every way possible without obvious and unpleasant artificiality.

VARIETY IN SENTENCE TYPES

In the pages analyzed, the complex sentence was used most frequently, as is only natural since it is more various and flexible than any other kind. It may contain every sort of modifying clause, phrase, or word, and the subordinate element may come at the beginning, in the middle, or at the end. Moreover, subordinate clauses are so widely different in form and function that they allow almost limitless variety. The difference in length, structure, balance, and cadence between the following complex sentences, each with only one dependent clause, should help make clear why modern writers so often choose this form:

I thought that would be true. — Melville Davisson Post

How long he stood there he could not afterwards remember. — Earle Cox

Not long after our arrival in the little hamlet of Marion, the pleasant, cushiony woman in charge of the hotel — which was a private home with an extra bed — opened a store in her parlor. — Ivy Grant Morton

Analysis shows the following facts about these sentences:

Sentence order:

1. subject — verb — object
2. object — subject — auxiliary verb — adverbs — principal verb
3. adverbial phrase — subject — adjectival phrase — adjectival clause
— verb — object — adverbial phrase

THE SENTENCE: COMBINING THE WORDS

Use of dependent clause:

1. object of verb
2. object of verb
3. non-restrictive adjectival clause

Length:

1. 6 words
2. 10 words
3. 35 words

The simple sentence, too, was much used in the five pages analyzed, because its rhythm, balance, and length may be varied as much as modifying phrases can vary it. Notice in the following how direct it may be, and, on the other hand, how modifiers may give it all the variety and grace of other forms:

It rained.

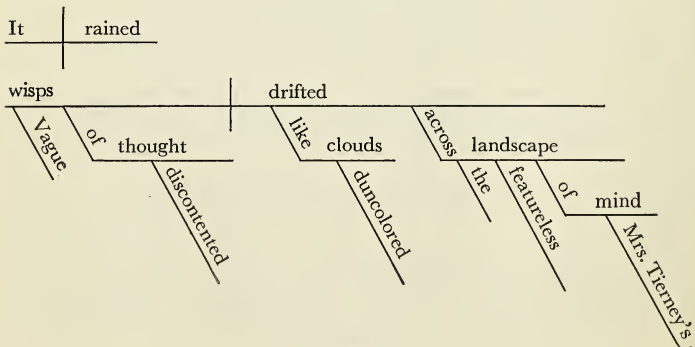
The garden was spacious and leafy.

It is all such a plagued shame!

Swift was a man of his world in his frank admiration for power, station, wealth, comfort, elegance, urbanity, learning, wit, manner. — Carl Van Doren

Vague wisps of discontented thought drifted like duncolored clouds across the featureless landscape of Mrs. Tierney's mind. — Grace Sartwell Mason

The essential likeness of these sentences, in spite of their difference in structure, may be shown if we select the first and the last as extremes and place them upon diagrams:



VARIETY IN SENTENCE STRUCTURE

The compound sentence is far more rigid in form than either the complex or the simple sentence. Composed as it is of two or more independent clauses, without subordinate clauses (though it may contain modifying words and phrases), its balance tends to suggest self-consciousness. Although frequently effective, it becomes wearing if used too often. Note that the following examples, different as they are, closely resemble one another in structure and cadence:

She was a majestic woman; her eyes demanded your homage; her nose commanded it. — James Stephens

Someone starts up self-consciously, enters the private office, and those in the waiting room settle down again to wait, looking each other over covertly, staring out of the window at the empty alley-way, or rustling through the pages of a magazine. — Edwin H. Blanchard

Here is where our mechanical formula breaks down; for, often, as many as one in every five leaves that pass bears aloft a *Minim* or two, clinging desperately to the waving leaf and getting a free ride at the expense of the already over-burdened *Medium*. — William Beebe

Although these sentence types vary considerably within themselves in complexity, length, and general effect, over-use of any one kind will tend to produce monotony, the enemy of all effective writing. (See EXERCISE III.)

VARIETY THROUGH PARALLELISM

Centuries ago literary men discovered that one of the best ways to point a pungent epigram was to introduce the element of contrast. Thomas à Kempis expressed his feeling of man's helplessness in the famous line:

Man proposes, but God disposes.

From the trick of antithesis was developed the rhetorical device known as parallel structure, the expression of similar or contrasting ideas in balanced clauses or sentences. Francis Bacon wrote:

Reading maketh a full man; conference a ready man; and writing an exact man. And therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit; and if he read little, he had need have much cunning, to seem to know what he doth not.²

But such carefully balanced sentences as Bacon's soon become tiresome, and at best are considered artificial by the modern reader. Instead

² "Of Studies."

THE SENTENCE: COMBINING THE WORDS

of extended parallels of this sort, therefore, we usually write one or two such sentences only and surround them by others of entirely different types:

Adversity is also the most social force in the world. Nothing brings people together like it. In its presence men stand shoulder to shoulder against a common enemy. *Prosperity divides us; that is the bane of it. Adversity unites us; that is the glory of it.* The market is crashing; your brother comes over. He has been hit too, but he is more concerned about you. Can't he let you have a check?³

Tucked in among more or less "normal" sentences, the fourth and fifth sentences of this passage, because of their compression, balance, and antithesis, stand out from their surroundings. We do not grow weary of the parallel form here because we are given just enough to pique, but not enough to blunt, our interest. (See EXERCISE 112.)

Another way to vary style is to use an occasional
*VARIETY
THROUGH
THE PERIODIC
SENTENCE*
periodic sentence; that is, one which is neither grammatically nor logically complete without the final word. Less important elements — modifying phrases and clauses and sometimes even principal parts of the main clause — come at the beginning, and the most emphatic word or idea is given at the end:

That man, as a "political animal," is susceptible of a vast amount of improvement, by education, by instruction, and by the application of his intelligence to the adaptations of the conditions of life to his higher needs, I entertain not the slightest doubt. — Thomas Henry Huxley

As an old woman deeply trustful sits reading her Bible because of the world to come, so, as though it would fit me for the coming strife of this temporal world, I read, and read the *Iliad*. — Alexander Wm. Kinglake

The periodic sentence is striking because it reverses the usual order of words and builds up a climax, but because it is an artificial form, likely to be rhetorical, self-conscious, and sometimes ponderous, it should be used but seldom. (See EXERCISE 113.)

*ELLIPTICAL
AND FRAG-
MENTARY
SENTENCES*
There are two other kinds of sentences, the elliptical and the fragmentary, neither of which is conventionally complete. The elliptical sentence can be completed from the context, usually by words which appear in the preceding sentences, and is used con-

³ Edgar J. Goodspeed, "The Uses of Adversity," *Buying Happiness, The Atlantic Monthly*, November, 1931.

VARIETY IN SENTENCE STRUCTURE

stantly in conversation and in written dialogue. In the following the italicized words, which complete the meaning, are understood:

"Do come, Jimmy. It would be grand having you."

"No, (*I shall not be able to come, but I*) thank you. I'd like to (*go with you*), but I can't possibly (*do it*)."

Were the italicized words spoken or written, the sentences would be stilted and unnatural. Since we do not always talk in complete sentences, we do not write them if abridgment gives desired vigor or ease, and leads to no misunderstanding. The following sentences might have been self-conscious written in full, but they are perfectly easy and natural as they are:

But to return. Having done with Ovid for this time,... — John Dryden

We can reconstruct those iron-nerved beings.... *Iron-nerved?* *Perhaps;* yet the flaunting man of fashion.... — Lytton Strachey

What a night for the lads! Here was something worth while and all evening the game went on and on. — Sherwood Anderson

There is one danger in using elliptical sentences. Although they sometimes avoid pedantic awkwardness, too many of them make writing jerky.

The sentence fragment has a different reason for being. It comes not from a desire to simplify or to avoid repetition, but from a search for new and unconventional forms. Many modern writers, particularly those of the so-called "stream of consciousness" school, use fragmentary sentences in an attempt to reproduce the broken, jerky quality of the thinking process. This use of the fragmentary sentence is illustrated in the following selection from John Dos Passos's novel *1919*, which lacks punctuation as well as conventional sentence structure:

only four days ago AWOL crawling under the freight cars at the station of St. Pierre-des-Corps waiting in the buvette for the MP on guard to look away from the door so's I could slink out with a cigarette (and my heart) in my mouth then in a tiny box of a hotel room changing the date on that old movement order

but today

my discharge sealed signed and delivered sends off sparks in my pocket like a romancandle ⁴

⁴ New York: Harcourt Brace and Company, 1932.

Largely through its staccato, fragmentary sentences the passage creates a mood of restive discontent, and it suggests that mood, according to some critics at least, better than it would if the sentences were conventionally completed.

The fragment has been used too often and too effectively to be flatly condemned merely because it disobeys established rules. Hundreds of useful idioms are similarly disobedient, yet they are not condemned for that. The use of the fragment may be criticized on another ground, however. Many critics think it little more than a fad, and it is probable that fifty years hence the knowing will smile at its present over-use as today they smile at the finicking, elegant overwordiness of fashionable mid-nineteenth century writing. The principal objection to it is that it developed less from a real need than from a fancied one, and that it is often self-conscious. (See EXERCISE 114.)

2. *Compression*

THE VALUE OF COMPRES- SION

Beyond a variety of sentence forms and their uses, the writing of good sentences frequently requires compression, the statement of ideas in as few words as possible. Many writers of the nineteenth and early twentieth centuries would not have agreed with this advice, but today brevity is highly valued. Josephine Edmonds, a student, after much reading in magazines of the middle of the last century, mimicked their style in a paper, "The Tender Passion," from which the following is taken:

Although I cannot too ardently disclaim all knowledge or personal experience of the emotion I attempt to define, I must confess myself not altogether unused to remark its manifestation among my *acquaintance*: and it is from such observation that I speak. The first thing that must impress any one who has watch'd more than a few sufferers of that well nigh universal malady which is my subject, is the diversity of its causes, symptoms, and results. Indeed, it is all but impossible to form any general rules which may apply to all, to such an extent is every case a law unto itself.

We of the twentieth century automatically suggest a liberal use of the blue pencil. We believe that the adage, "Brevity is the soul of wit," is based on sound psychological principles that apply to most verbal expression. An idea is usually far more effective stated in ten words than in twenty. For example, here are two passages that say nearly the same thing about the famous Hamlet soliloquy:

Such meditations as these are not such as were likely to arise in the mind of one who had just conceived a design by which he hoped to settle

COMPRESSION

a doubt of a very serious kind, and which must have been full of curiosity about the issue of his plot. If this speech is to indicate a deliberation concerning suicide, or is even allied to suicide, such deliberation is surely out of place when curiosity was awake, and his mind deeply intent on something that he must do.⁵

But the following passage, voicing the same thought in a fourth the space, is many times more emphatic:

He meditates on killing oneself — God save the mark! — when hot on the trail of the man he is to kill.⁶

Here, as is generally true, the virtue of brevity is not only increased force but increased clearness.

*THE CAUSE
OF WORDI-
NESS* Luckily, most wordiness is avoidable. Sometimes it comes from the wish to be emphatic or elegant, but more often from the lack of something to say. All too often a student with a 300 word idea embroiders and repeats it until he has what looks like a 600 word theme when he should either stop or find more to say.

The desire to fill space is the greatest bane of the student. From it comes much of the characterless writing that floods the instructor's desk. Not only does wordiness destroy interest; it destroys clarity and precision, and quicker than anything else reduces a clear idea to a formless collection of words. Compare, for example, the following paragraph, quoted as it first appeared in a theme, with the succeeding rewritten version of it:

THE AMERICAN COLLEGE SHOULD BE LESS FORMAL THAN IT IS

I like the informality *which Oxford University uses to educate its students.* Under its system, the students go to lectures if they wish to, *and if they do not wish to go they do not have to.* The lecturers don't care *whether students attend their lectures or not.* As long as a student can pass an examination in the courses *which he is taking, it does not matter whether he attends lectures or not.* The point is that he must get the work done; *it does not matter greatly how he does it.*

⁵ Joseph Hunter, *New Illustrations of the Life, Studies, and Writings of Shakespeare*, London; 1845. This passage and the succeeding one are quoted from *PMLA*, XLVIII:3.

⁶ E. E. Stoll, *Research Publications of the University of Minnesota*, VIII:5 (*Studies in Language and Literature*, No. 7), Sept., 1919.

THE SENTENCE: COMBINING THE WORDS

Largely because of the painful repetition, one feels that the writer is floundering, and that his ideas as well as his style are scarcely worth attention. The revision is simple and terse:

THE CHARM OF OXFORD'S INFORMALITY

I like the informality of Oxford. There the students attend lectures if they wish and stay away if they prefer to, and the lecturers don't care one way or the other. As long as the student can pass examinations, his classroom attendance is unimportant. His job is to learn, however he can manage to do it.

Here the idea is clear and seems worth expression because the paragraph has been carefully pruned of superfluous words and phrases. Even the title has been helped by paring. (See EXERCISE 115.)

TAUTOLOGY Tautology, usually the result of superficial thinking or sheer carelessness, is the use of one or more words to express an idea already clearly conveyed by other words used, as in the phrases "cold ice," "good virtue," and "erroneous mistake," and in the sentence:

The sale of books today is doubled, because people are buying twice as many books.

Since all ice is cold, all virtue good, and all mistakes erroneous, the adjectives merely repeat what the nouns imply. Similarly, the second clause of the illustrative sentence does not give the cause of the statement made by the first, but merely repeats the idea. (See EXERCISE 116.)

VERBOSITY Verbosity occurs in many guises, a few of which are illustrated in the following sentences. A more effective form of each sentence is given just beneath the verbose form:

Many words instead of one:

The sort of person who puts off until tomorrow what should be done today never succeeds.

The procrastinator never succeeds.

As one lives he should keep half his mind busy with seeing what is going on in life about him, for in this way he learns.

One learns by observing life as he lives it.

COMPRESSION

Phrases and clauses instead of one word:

Much of the political fervor *of which we boast is of the insincere variety.*

Much of our *vaunted* political fervor is *insincere.*

Being innocent of the plot that had been laid for him, he walked into the trap.

He *innocently* walked into the trap.

All the tests *which are available* should be applied.

All *available* tests should be applied.

Ideas *which may seem to have no close relation to one another* may be brought together into a unified expression of thought.

Seemingly unrelated ideas may be brought together into a unified expression of thought.

In the woodshed we found an old cream separator *which had become rusted and which was quite useless.*

In the woodshed we found an old cream separator, *rusty and quite useless.*

Colorless verb and noun instead of strong verb:

It is hardly fair *to make a comparison between* Russian and Italian dictatorships.

It is hardly fair *to compare* Russian and Italian dictatorships.

He was the sort of person who always *placed a high value upon* his own possessions.

He was the sort of person who always *valued* his own possessions highly.

One *ought not to have regrets* for the deed done.

One *should not regret* the deed done.

Weak passive instead of active verb:

I am glad that Saturday's football game *was seen* by me.

I am glad that *I saw* Saturday's football game.

Tommy *was struck* over the head and *was left lying* in the gutter by the thief.

The *thief* struck Tommy over the head and *left him lying* in the gutter.

One word of caution must be added about the sentences in the last group: the passive voice should not always be avoided. It is intended to be used when there is no definite subject or when the object should be emphasized. It is bad only when it places an important subject in a minor position or when it weakens the action of the verb. (See EXERCISE 117.)

THE SENTENCE: COMBINING THE WORDS

OVERLAPPING Overlapping, the repetition of an idea expressed but a short time before, can be as annoying as other forms of wordiness. Writers who fear that the transitions from one idea to the next will be inadequate often fall into this error:

His daily routine never varied. *Each day* he arose at seven o'clock, bathed, and dressed. *After these preliminaries*, he breakfasted and read the paper. *With the day's news and his breakfast thoroughly digested*, he set out for work, and turned the key in his office door promptly at nine o'clock. *Having arrived there*, he worked steadily until one.

In this passage, where there is no chance for confusion, the transitions not only repeat, but delay the thought. The best means of securing clear progress is logical continuity. (See EXERCISE 118.)

WEAK RE-STATEMENT The notion that saying a thing twice always makes it emphatic is also erroneous. Conscious repetition, carefully handled, is good,⁷ but the repetition of an obvious statement is merely annoying. The idea expressed in the following may need illustration, but it is certainly clear enough without reiteration:

Prejudices spring to life *without our knowing it*. We *unconsciously* imbibe them *without realizing* that they are being implanted in us.

Nonetheless the writer has seen fit to express his idea three times when once would have been enough.

WARNING No essential part of meaning, however, should be sacrificed for mere brevity. The purpose of compression is not to shorten by the use of half-statements, but to strengthen and clarify by simplicity. Sometimes a phrase or a clause, for instance, stresses an idea as a single word cannot. The idea of impressiveness is emphatically expressed in this sentence:

None of these stories, *all of which were impressive in the extreme*, ever found its way into print.

If the clause is reduced, the meaning of the sentence is subtly changed, for the accent is shifted away from the idea of impressiveness:

None of these impressive stories ever found its way into print.

It is not the legitimate use of phrases and subordinate clauses, or of word groups of any kind that the writer must guard against, but their use as a means of dodging the struggle for the right word.

⁷ Effective and ineffective repetition of words is discussed in the following section, pages 395-398.

REPETITION

3. Repetition

USES OF REPETITION

It is by no means true that repetition is always bad. The King James version of the Bible, generally admitted to contain some of the finest prose in English, is filled with repetition. In the thirty-one verses of the first chapter of Genesis alone the word God appears thirty-one times. Other repetitions can be found in almost every part of the Bible and in other literature. The problem of when to repeat and when not cannot be reduced to categorical rule, but this rough yardstick is perhaps as helpful as any: *Intended repetition has a fair chance of being effective, but unconscious repetition will probably be bad.*

REPETITION FOR EMPHASIS Any word not inherently unpleasant in sound may be repeated for emphasis. In the following passage one word appears three times to create a special effect:

My balcony is on the east side of the hotel, and my neighbors on the right are a Frenchman, *white-haired*, and his *white-haired* wife; my neighbors on the left are two little *white-haired* English ladies. And we are all mortally shy of one another.⁸

Similarly, the author of *Ecclesiastes* frequently uses repetition to emphasize an important word:

Vanity of vanities, saith the Preacher, vanity of vanities; all is vanity. — Ecclesiastes, 1:2

In each selection the repeated word is the key to the passage.

REPETITION FOR CLEAR- NESS

Repetition may be used for other purposes than to gain emphasis; yet some writers evidently dislike repeating names or other nouns. In the opening paragraph of his famous essay "The Shortest Way with the Dissenters," Daniel Defoe had to use two different nouns three times over. Consider his dilemma had he tried to use pronouns instead:

Sir Roger L'Estrange tells us a story in his collection of fables, of the *cock* and the *horses*. The *cock* was gotten to roost in the stable among the *horses*; and there being no racks or other conveniences for him, it seems he was forced to roost upon the ground. The *horses* jostling about for room and putting the *cock* in danger of his life, he gives them this grave advice, "Pray, gentlefolks, let us stand still, for fear we should tread upon one another."

⁸ D. H. Lawrence, "Insouciance," *Assorted Articles*, New York, Alfred A. Knopf, Inc., 1930.

THE SENTENCE: COMBINING THE WORDS

Had Defoe used any dodge to avoid repetition, much of his directness and clarity would have been lost. Nor did Lytton Strachey, one of the most polished of modern writers, hesitate to repeat when necessary. In his 130 page essay on Cardinal Manning, the name Manning appears on the average of four times a page. Consider how exhausted both Strachey and the reader would be had he called Manning "The Turn-coat," "The Ecclesiastical Diplomatist," "The Arch-Bishop of Canterbury To-Be," and so on, through almost infinite variety. There is, however, no need to make a special attempt to repeat words at every opportunity. Pronouns, epithets, and other means of avoiding repetition exist to be used, but not when they confuse or create a stilted effect. (See EXERCISE 119.)

RULES OF STRESS

There are definite times when words and phrases should not be repeated. Certain rules, which we may call the rules of stress, will help make the old dogmatic injunction, "Repeat for effectiveness; otherwise do not," a little more comprehensible.

First: A repeated word, if logically unimportant, attracts little attention if it remains unstressed. Such a word is, therefore, seldom offensive.⁹ In the following sentences the repeated words are unaccented and therefore remain in the background of the cadence, the marked words receiving the stress:

The man I *see* is not the man I *want*.

I *wanted* to go but I was not *allowed* to go.

Second: A repeated word in two different positions of stress, that is, once accented and once unaccented, is sufficiently varied to be inoffensive. In the following sentences the repeated words and sounds are once accented because they are important, the other time not accented:

We *intended* to go, but were unable to carry out our *intention*.

Jane loved the *spring* as she loved no other season, but that *spring* she hated, for it brought calamity.

Third: A word given the same stress two or more times attracts more attention than any other kind of repetition. If a word or a phrase is unemphatic, either because it is not important or because it is unpleasant in sound, it should not be twice placed in an obvious position

⁹ This is true unless the repetition strongly suggests poverty of vocabulary. See pages 397-398.

REPETITION

of stress, such as the end of a sentence or the end of a series of long phrases or clauses. Such repetition calls unwarranted attention to itself. In the following passage, in which the individual items of the charge are the emphatic ideas, the repetition of a weak phrase at the end of each sentence places the important phrases in unimportant positions, produces anti-climax, and thus weakens the whole passage:

With taking bribes of Gunga Govin Sing I charge him.

With not having done that bribe service which fidelity even in iniquity requires at the hands of the worst of men, I charge him.

With having robbed those people of whom he took the bribes, I charge him.

With having fraudulently alienated the fortunes of widows, I charge him.

With having, without right, title, or purchase, taken the lands of orphans, and given them to wicked persons under him, I charge him.

Edmund Burke, however, who wrote the original passage from which this was adapted, placed the important ideas at the end of each sentence, and the refrain *I charge him* each time at the beginning. He thus made the repeated phrase do honest service, and he preserved logical emphasis as well:

I charge him with taking bribes of Gunga Govin Sing.

I charge him with not having done that bribe service which fidelity even in iniquity requires at the hands of the worst of men.

I charge him with having robbed those people of whom he took the bribes.¹⁰

POVERTY OF VOCABULARY

Sometimes repetition, especially that which is unconscious, definitely suggests poor vocabulary. When one does not wish to emphasize a word and can find a synonym that expresses his meaning adequately and without strain, he should use the synonym. The following lines, rewritten from Max Beerbohm's "The Pervasion of Rouge," (XII: 352:1-4) are ineffective because the word *protest*, for which there are many equivalents, occurs four times:

Nay, but it is useless to *protest*. Artifice must queen it once more in the town, and so, if there be any whose hearts *protest* at her return, let them not *protest*, saying "We have come into evil times," and be all for resistance, reformation, or angry *protestation*.

¹⁰ "The Impeachment of Warren Hastings."

THE SENTENCE: COMBINING THE WORDS

As originally written the passage contained no such repetition. The word appeared once (line 1). In place of using it again, Beerbohm wrote the following phrases:

“if there be any whose hearts *chafe* at her return” (line 2)

“let them not *say*” (lines 2-3)

“resistance, reformation, or angry *cavilling*” (lines 3-4)

He thus produced variety in sense as well as in wording.

The repetition of connectives, prepositions, and other common words, especially when it causes a grammatical structure to be repeated, also implies weak vocabulary. Not only is the repetition unpleasant, but the cadence often falls into a monotonous, jog-trot rhythm.¹¹ For these reasons such sentences as the following are poor, even though the repeated words are each time unstressed:

I should like you *to go to Germany to discover* — *to add* what first-hand information you *can to* the knowledge you already have of the people and their customs.

When the child returned, the father had not *yet* gone. *Yet* he exerted none of the influence he knew he possessed to bolster his parent's flagging ambition.

Connectives like *and, but, for, because, since, while*, and so forth, should be carefully varied.

As has been said, it is not possible to reduce the right and wrong of repetition to absolute rule; one has finally to depend on his own sense of discrimination. (See EXERCISE 120.)

4. *Euphony*

*EASE OF PRO-
NUNCIATION* Even when not spoken, printed words suggest sounds, for psychologists tell us that in silent reading we go through the same motions that we go through in reading aloud. Upon the sound depends a large part of the effect of style. The question is, then, what makes for pleasing sound? The answer, simply stated, is this: Word groups which are easy to say are effective; those which are difficult to say are not. The phrase *mis-sent missionary* is unfortunate because it is hard to re-shape the mouth to

¹¹ For a discussion of cadence see the section on that subject later in this chapter, pages 399-404.

CADENCE: A CONCLUSION

pronounce *sent* after *mis*, and because of the repeated *mis* sound at the beginning of the second word. The old phrases used in the early grades to teach clear enunciation are stylistically bad simply because they are "tongue twisters":

A big black bear bit a big black bug.
She sells sea shells down by the sea shore.
I said an ice man, not a nice man.

So the phrase *a lucent tube of flute sound*, aside from the fact that it means nothing, offers difficulties to both tongue and ear with its *u*'s and its consonant groups, *nt-t*, *f-fl*, and *t-s*, which are almost impossible to pronounce without dismembering the phrase. Naturally combinations of this kind, those in which a sound is unintentionally repeated, should be avoided. The following phrases are objectionable:

special species
repetition of prepositions
the tribulations of speculation
correctness to excellence

Likewise, alliteration, the repetition of a sound at the beginning of consecutive words, should generally be avoided in prose:

the first stir of the summer storm
Tris tripped ten times.
Wednesday we walked wearily.

And above all, rhymes should be avoided in prose:

a fair young pair
The insult stung for he was quite young.
The institute was destitute.

Since rhyme is strictly a poetic device, in prose it excites only the ridicule which any incongruity calls upon itself. (See EXERCISE 121.)

5. *Cadence: A Conclusion*

CADENCE DEFINED

From good writing one gets the subtle feeling that the writer knew exactly what he wanted to say, and that he chose the best words and arranged them in the best way to say it. This feeling comes partly from a rhythm which is always present yet never painfully obvious, and which is so varied that it never becomes monotonous. This rhythm, called *cadence*, is not

THE SENTENCE: COMBINING THE WORDS

based on a regular recurrence of accented and unaccented syllables as in verse:

When I consider how my light is spent
 Ere half my days, in this dark world and wide,
 And that one talent which is death to hide
 Lodged with me useless, . . . ¹²

Rather, it is an irregular rise and fall of emphasis based on meaning, pauses, and the structure of phrases, clauses, sentences, and whole paragraphs:

His most frequent visitors were shadows, the shadows of clouds, relieving the monotony of the inanimate, brooding sunshine of the tropics. His nearest neighbour — I am speaking now of things showing some sort of animation — was an indolent volcano which smoked faintly all day
 5 with its head just above the northern horizon, and at night levelled at him, from amongst the clear stars, a dull red glow, expanding and collapsing spasmodically like the end of a gigantic cigar puffed at intermittently in the dark ¹³

In verse the beat is regular, forming a set pattern. In prose it is not. In several places in the prose passage above, for instance, more than a half dozen unstressed syllables come together (lines 3, 5); once three successive syllables are accented (line 6). The effect can best be judged if the passage is read aloud. In short, cadence is the end result of varied and harmonious sentences pleasing in sound and structure.

VARIETY IN THE PATTERN The putting together of a jig-saw puzzle would be a monotonous business if all the pieces were of exactly the same shape and size. Likewise a piece of writing becomes almost unreadable if too many sentences are alike. The end to be sought is a constantly varied rise and fall in inflection and emphasis. The following passage lacks variety:

They always hung his cage in the front window; it was awful nice for him there; he liked it and would hop around and drink his water and pick at his seed. But Mr. Ott, who lived across the street, would blow the trombone on Sunday morning. He was practicing; his wife said it was

¹² John Milton, "Sonnet on His Blindness."

¹³ Joseph Conrad, *Victory*, New York: Doubleday, Doran and Company, Inc., 1915.

CADENCE: A CONCLUSION

the only time he had. If it was summer and the windows were open, Freddie got awful worked up. He'd flap his wings and carry on. Sometimes they had to take him out into the kitchen, just to get his mind off it.¹⁴

Contrast with the clipped effect of this selection the easy, rhythmic flow of the following:

So it happened that I began to be left more and more to my own devices, and grew so inured at last to my own narrow company and small thoughts and cares, that I began to look on my mother's unhappiness almost with indifference, and learned to criticize almost before I had learned to pity. And so I do not think I enjoyed Christmas very much the less, although my father was away from home and all our little festivities were dispirited. I had plenty of good things to eat, and presents, and a picture-book from Martha. I had a new rocking-horse — how changeless and impassive its mottled battered face looks out at me across the years! It was brisk, clear weather, and on St. Stephen's Day I went to see if there was any ice yet on the Miller's Pool.¹⁵

In context and in word choice there is little to choose between these two passages, but they are entirely different in rhythm. The first does not read smoothly, because the sentences are short and very much alike in form and accent, so that each period is a full stop so marked as to be a positive gap. The second, on the other hand, has a pronounced rhythm. The sentences follow one another smoothly; indeed, they almost flow into one another, so that the reader is never brought up short. As in the first passage, here too the words are arranged in the normal order and the verbs closely follow their subjects, but the stress falls at less regular intervals because the modifying phrases and clauses give variety and the sentences differ in length. One would say that the second passage has cadence but that the first has not. Yet the style of the second is no better than that of the first, for each style serves its own purpose.

The first thing to consider in writing cadenced prose is that the sentence is never a unit by itself, but a part of a larger pattern. No kind of sentence is in itself good or bad. The effect depends rather upon the way it harmonizes with the rhythmic design of its context.

CHOICE OF WORDS

Aside from seeking variety in length and form, and smooth flow from sentence to sentence, there are several other ways to develop prose rhythm. In the

¹⁴ John McIntyre, "Dusting," *Scribner's Magazine*, November, 1927.

¹⁵ Walter De la Mare, "The Almond Tree," *The Riddle and Other Tales*, New York, Alfred A. Knopf, Inc., 1923. By permission of the author.

THE SENTENCE: COMBINING THE WORDS

first place, words may be chosen to create a cadence or to harmonize with one already established. The following has a marked rhythm:

He opened the door and was immediately assailed by the smell of food, which was strong enough to suggest that people had been eating day and night without cessation in that room for thirty years. It made Mr. Oakroyd's mouth water. For the last hour and a half he had wanted food, and here, it was plainly evident, was food in plenty.¹⁶

Notice how a change in wording replaces a smooth by a bumpy style:

He opened the door and was immediately assailed by the *odor of edibles*, which was *sufficient to indicate eating daily and nightly* without cessation in that *establishment* for thirty years. For the last hour and a half he had wanted food, and here *was enough of it, clearly*.

Here "mouth fillers" have been substituted for simple words and phrases, and the substitutions seriously affect the rhythm by creating several distinct verse patterns: "odor of edibles," and "sufficient to indicate," (lines 1-2). Moreover, the five weak syllables at the end of the last sentence destroy the rounded out effect of the original. Words should always suit sense, but as the above illustration shows, it is often possible to say a thing in several ways. When it is, some regard should be given to rhythm.

ORDER OF WORDS

Often the whole effect of a sentence depends on the order of the words. Between the extremes of "poetic" inversion and the straightforward, normal order, there are many shades of variation, and the cadence as well as the tone of writing may often be completely altered by the placing of a single word. Notice the rhythm of the following:

Pepper's roar, expressive of astonishment, indignation, and pain, is still ringing in my ears.¹⁷

Then read the following rewritten versions of it to see how the word order affects the rhythm of the sentence:

Expressive of astonishment, indignation, and pain, Pepper's roar is still ringing in my ears.

Still ringing in my ears is Pepper's roar, expressive of astonishment, indignation, and pain.

Pepper's roar, expressive of astonishment, indignation, and pain, in my ears is still ringing.

¹⁶ J. B. Priestley, *The Good Companions*, New York: Harper and Brothers, 1929.

¹⁷ Thomas Bailey Aldrich, *The Story of a Bad Boy*, Boston: Fields, Osgood, and Company, 1870.

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In the first re-writing, the long modifying phrase is placed at the beginning and the clause seems more forceful because placed at the end. In the second, the emphasis is shifted from the main clause to the last of the series of adjectives. And in the third, "in my ears is still ringing" puts even more emphasis on the end of the sentence than did the original ending, because it is an unnatural inversion.

PUNCTUATION Punctuation also affects rhythm. The following sentence, from a description of a cathedral, is long, leisurely, and, like most modern sentences, "loose"; that is, it does not build to a climax in the periodic fashion,¹⁸ but ends with a decrease of emphasis:

The front of the whole thing was recessed and worked like the poop of an immense galleon as though designed for swiftness and safe balance, and high up in the centre of it was something which changed from a wide-open rose into a huge and ominous wheel, and then altered again into a series of sails, furled and rolled, but ready to open at the wind's provocation.¹⁹

If cut into two sentences, each with commas added, the passage loses much of its slow, easy flow and takes on a certain terseness, a different, though perhaps no less effective, cadence:

The front of the whole thing was recessed, and worked, like the poop of an immense galleon, as though designed for swiftness and safe balance. And high up in the centre of it was something which changed from a wide-open rose into a huge and ominous wheel, and then altered again, into a series of sails, furled and rolled, but ready to open — at the wind's provocation.

There are, of course, other ways in which the punctuation of this sentence may be altered to change its cadence. The thing to remember is that every mark of punctuation has a definite effect on the length of the pause and the inflection of the voice, and that this is true even when one reads silently.

*THE SENSE
OF RHYTHM* The writing of cadenced prose requires a certain sense of the close relationship and proper rounding out of sentences, a sense which most of the better writers possess. It is not to be expected that all students can, or even should, have it in a *highly* developed form, but almost everyone who has danced or sung or recited poetry — and who has not? — can recognize rhythm

¹⁸ See the section on the periodic sentence earlier in this chapter, page 388.

¹⁹ Sacheverell Sitwell, *The Gothick North*, Boston: Houghton Mifflin Company, 1929.

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when he sees it, and recognition is the first step to execution. Reading is the second. If one is a bit uncertain, he should read the Bible and the works of such early English writers as Thomas Malory, John Lyly, Sir Thomas Browne, and others, whose exaggerated rhythms will at least show him what cadence is. Then, when he has begun to acquire a more definite feeling for the rhythm of sentences, he should carefully observe the works of modern writers — Joseph Conrad, John Galsworthy, Arnold Bennett, Christopher Morley, and Max Beerbohm, among them — who in a far more restrained and subtle fashion modulate the cadence of their prose. Finally, one should write, and he should re-write, for only work and painstaking experiment can bring that style which is accurate and sincere expression.

REVISION FOR STYLE

The basic rule underlying our discussion of style is that there may be too much of any good thing. Oversimplified diction may be as annoying as its opposite, and a luxuriant, highly figurative style can become as dull as a dry and colorless one. Too many short sentences invariably produce monotony, even when the types are varied, and too many long and involved ones, even if they are quite clear, overtax the reader's patience. On the other hand, the good writer does not alternate sentences in one-two-three order, nor does he say, "I have written two simple sentences; the next should be complex and the following one compound." Such determination does not produce variety, but a stiff and studied pattern. The good writer strives for an effect of naturalness and ease.

Unfortunately, this effect does not often come in a first draft. Indeed, the student should not worry too much about it in his preliminary writing, but should concentrate on expressing his ideas exactly, for once his thoughts are on paper he can revise. And unless he first knows, or at least feels, what he wants to say and how he wants to say it, his writing cannot have the rhythm which grows out of sureness, the natural cadence that is less an element than a result of style. (See EXERCISE 122.)

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111. *Variety in Sentence Length and Sentence Structure* (pages 383-387)

The style of the following passages is poor because the sentences are monotonous in length and in structure. Read the passages through carefully to determine just how they are faulty and then revise or rewrite them to avoid monotony in sentence length and structure.

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1. The effect my brother's trouble has had on me is very noticeable. At least it is to me. Dad decided it was mostly his fault that my brother did as he did. So Dad does as he pleases with me. When I want something I get it — that is, if Dad so desires. Otherwise it is forgotten — by Dad anyway. He decided that I was going to school. There would be no "buts" about it. I was also to make good grades or to suffer for it the next year. The thing that worries me is that Dad no longer is interested in his children's schemes. I may want him to set me up in business some day. It looks as if I didn't stand much of a chance. Another bad thing, a most tormenting thing, is to look back on the life my brother led. I see what privileges he was allowed, and then see how cramped I am — It's really unfortunate....
2. Of course one can assume too much for the cause and effect relationship between land and people, but people possess some definite characteristics before they emigrate to new lands. But the fact remains that in Webster County, Missouri, there has been, since the time of the author of Campbell's "Atlas of Missouri" and "Guide and Traveler's Directory," a caste system, perhaps as complete as that between the southern aristocrats and the "poor white trash," a fact that is the more remarkable when one considers that both came from the poor whites of the East who, finding themselves unable to compete with the increasingly over-populated and over-exploited East, moved to the frontier of civilization toward the West. However, and this fact is important to those who emphasize hereditary traits, the untouchables of Webster County ("because there might be bugs in their hair" was the warning of fond mothers on the first day of school) came to Webster County after the "creek bottoms" and the "Osage Fork of the Gasconade" lands, which are some of the richest and most fertile in the state for oats, wheat, grass, and fruits, had already been settled by the pioneers of 1830-1850.

112. *Variety through Parallelism* (pages 387-388)

- A. Because one or more sentences cast in parallel structure often give pleasing variety to a whole passage, a writer should be able to handle the balanced forms. The following sentences should be made strictly to observe the rule of parallelism. Rewrite each sentence so that it does.
1. We **hate** to quell strikes and arrest chronic offenders; to parade with roses on our muskets, cheered by the flappers along the way, pleases us.
 2. Our distress is indeed great. The king is poor in health, the spirit of the army is poor, and in gold the treasury is low.
 3. Public admiration is forced, and goes against the grain. But there is often sincerity in public disapproval.
 4. For him, the plow and the hammer; the pursuit of happiness was for his sons.
 5. An idealist from the University of Edinburgh says that if you are to be governed by the people, you must admit to "collective folly." If you

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are to be governed by the people, you had better educate your governors, says a realist from a State university.

- B. The following passage as first written contained three examples of balanced structure. Read it carefully to discover what ideas should be expressed in parallel constructions, and then rewrite the passage, underlining the constructions which you make parallel.

Literature is a luxury; but we need fiction. A work of art can hardly be too short, for its climax is its merit. The conclusion of a story, like the last halfpenny or the last pipelight, is merely to be deplored, however, for a story can never be too long. And so, while the increase of the artistic conscience tends in more ambitious works to brevity and impressionism, voluminous industry still marks the producer of the true romantic trash. There was no end to the ballads of Robin Hood; the volumes about Dick Deadshot and the Avenging Nine have no end. These two heroes are deliberately conceived as immortal.²⁰

113. *Variety through the Periodic Sentence* (page 388)

- A. Recast the following sentences in periodic form, emphasizing the italicized elements:

1. *But let me appeal* to men for whom this pitiful creed has been rendered the only possible one, by bitterness of soul, or the offence given by the conduct of those who claim higher hope.
2. *I declare I would die now* if I had no better hope than to continue to revolve among the dreary and petty businesses, and to be moved by the paltry hopes and fears with which they surround themselves.
3. *There is no hope of salvation* unless you renounce the world and the world's goods, the flesh and the delights of the flesh.
4. *The Judge of Spirits can alone determine* how far the followers of these good men have kept to the primitive spirit, or in what proportion they have substituted formality for it.
5. Well, *I own I respected the lady* for the modesty with which she retired into private life when her public business was over.

- B. The following passage is monotonous because the sentences are similar in structure. Revise the passage so that it contains at least one periodic sentence, and underline your periodic constructions.

The crowd tore buildings apart, broke down sign posts for souvenirs, threw chairs and benches into the lagoon, and protesting policemen in after them. Discarded bottles crashed from everywhere. The crowd roared when a fat man, wearing a stolen tablecloth as a toga, leaped onto the hood of an expensive automobile and shouted, "Yippee, come and get me." The crowd uprooted and carried off rare plants and shrubs. It charged the Italian Village and littered it with wreckage. The crowd

²⁰ Adapted, G. K. Chesterton, "A Defense of Penny Dreadfuls," London: J. M. Dent & Sons, Ltd.

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ate every restaurant and sandwich booth out of food and drank every beer shop out of beer. Impromptu drummers struck up parades, one of them decorated with British and Japanese flags. A fire hose finally subdued the crowd which proceeded this way and that so that it was impossible for anyone to move against its will.

114. *Variety through the Use of Elliptical and Fragmentary Sentences* (pages 388-390)

Elliptical and fragmentary sentences may sometimes be used to add variety to style. Each of the following passages contains several such incomplete sentences. Analyze the passages and tell whether you think the incomplete structures are effective or not, and why. Rewrite the passages, making each sentence grammatically complete. Then compare your versions with the original ones to determine whether you think the incomplete sentence forms more or less effective than the conventionally completed ones.

There was only Old Man Hammil here, shrunk to the size of a cockroach in his rusty brown suit, looking at him from the footboard of the bed and telling him in pantomime not to kill himself.

"I will too!" cried Mr. Gooley to Old Man Hammil. And he repeated, "It's none of *your* damned business!"

But how? Not with a knife. He had none. Not with a gun. He had none. Not with a rope. He had none. He thought of his suspenders. But they would never hold him.

"Too weak, even for me," muttered Mr. Gooley. "I have shrunk so I don't weigh much more than Old Man Hammil there, but even at that those suspenders would never do the business."²¹

Working-men, men coming out at the door of a factory, her husband's factory. Tall men, short men, broad men, slender men, lame men, men blind in one eye, a one-handed man, men in sweaty clothes. They went along, shuffle, shuffle — on the cobblestones in the roadway before a factory door, crossed railroad tracks, disappeared into a town. Her own house was at the top of a hill above the town, looking down on the town, looking down on the Ohio River where it made a great bend about the town, looking down on miles of low country where the valley of the river broadened out above and below the town.²²

115. *Weak Repetition* (pages 390-392)

The following passage is filled with weak and useless repetitions. Read it through carefully and then rewrite it, giving each idea as much space as you think it deserves. Omit no idea which you think should be included, and add nothing that is not needed.

²¹ Don Marquis, "Never Say Die," *Carter and Other People*, New York: D. Appleton-Century Company, 1921.

²² Sherwood Anderson, *Dark Laughter*, New York: Boni-Liveright, 1925.

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The college is both a builder of character and a revealer of character. From the first day of his appearance in the college to the time of his withdrawal or graduation, the student reveals his character in a multitude of ways. The characteristics which he brings with him may be helpful or harmful. It is the business of the university to try to develop worthy tendencies and minimize or eliminate unworthy traits.

When one is thrown into rather personal and intimate contact with one's roommate, and into the fellowship of one's class at large, almost the first thing that is noticed is a display of strong or weak character. Here is found a reflection of home training or personal tendencies. This is not a mere assumption, for a student is what he is as a result of training or innate inclination.

It is extremely easy to find out about the character of our fellow beings. Let us follow one individual through the corridors of a college building on his daily round. Let us go with him to the class room. Let us see how he deports himself at chapel and on the stairs. One trip will be enough to convince us that he is badly trained or that he has the tendency to be courteous under all circumstances.

116. *Tautology* (page 392)

Rewrite the following sentences so that they do not contain tautological expressions.

1. A perfectly audible sound of laughter could be plainly heard through the door.
2. Near the veranda a round garden had been set out in a circle.
3. The airport has an intermittent light which flashes off and on.
4. The most essential requirement for an all-round actor is versatility.
5. Please refer back to page two, and I will repeat the specifications again.
6. The picture was of a nude figure without any clothes on.
7. Having never married, Mr. Elseworth was a bachelor, and still single at the age of thirty-four.
8. I noticed with surprise that Helen was completely absent from yesterday's class.
9. Dinosaurs are an entirely extinct species now.
10. Progress and advancement, learning and knowledge, schooling and education — these things Watson scorns and looks down upon.
11. In conclusion I would like to summarize briefly, in as few words as possible, some of the previous points I have made before this.
12. The post was perpendicular, and at right angles to the ground.

117. *Verbosity* (pages 392-393)

Often, in writing, it is desirable to express an idea as briefly and compactly as possible, particularly if the idea is one which should not be emphasized. Assume that the italicized expressions in the following sentences are intended to be unemphatic in their contexts; show this fact by expressing them more

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briefly. Wherever possible, substitute a single word for a phrase or a clause.

1. The *person who tells lies* is never popular.
2. No drug *which is known at the present time* will cure cancer.
3. He *walked with a limp which was quite noticeable*.
4. When the day was done she *had learned to understand* the situation.
5. An eggbeater is a device *which is always useful and which does not cost very much*.
6. "Anthony Adverse" *was read by Bill in four days and it was found to be very entertaining*.
7. Silas Marner was *a man who loved money above all things*.
8. The conversation *had been made impossible* by the child's interruptions *which went on all the time*.
9. Most accidents *are brought into being* by carelessness.
10. The desk, *which was very old indeed, had been coveted by John for a long time*.

118. *Overlapping* (page 394)

Overlapping, or the repetition at the beginning of a sentence of the idea which concluded the previous sentence, quickly becomes a very annoying kind of wordiness. Correct any overlapping which you find in the following passage.

It was last week that this discussion which I thought interesting enough to write upon took place. The occasion of the discussion was this: Three friends and I had gathered for our weekly game of bridge. After a most enjoyable game, my friends and I were discussing politics and debating our personal points of view. During the debate the very interesting question of whether or not a young man should offer his services to his country in time of war presented itself. When the question had been presented, my three guests gave a very good example of the varied opinions to be found among modern young men on the subject.

119. *Repetition for Clearness* (pages 395-396)

In the following short passage three important words are repeated. One of them appears three times, one four times, and one six times. Do you consider the repetitions objectionable or effective? Are they all necessary? Rewrite the passage, substituting pronouns or synonyms for the repeated words wherever possible. Then compare your version with the original. Which is the more effective? Why?

In perfectly still air the average person of European race, as measured at Pittsburgh, feels most comfortable at a temperature of 65° F. if the air is saturated with moisture. If the air is only 80 per cent saturated he feels best at a temperature of 66°; when the moisture is reduced to 50 per cent the most comfortable temperature is 69½°. Such conditions are like those of an ideal day in May or early June. If the air is still drier the most comfortable temperature is of course higher. With a relative humidity of 20

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per cent, which is very low for most parts of the United States, the comfort line lies at a temperature a trifle above 72°. Thus on a windless day the optimum for persons in a state of complete inactivity ranges from a temperature of 64°, when the rain is falling and the air is saturated with moisture, up to 72°, when the air is as dry as that of the desert.²³

120. *Repetition, Good and Bad* (pages 395-398)

In each of the following sentences at least one word is repeated. Some of the repetitions are good and some are bad. Read the sentences carefully and follow these directions: (1) Check each sentence in which the repetition emphasizes an important word or thought. (2) Check each sentence in which the stress or absence of stress on the repeated words is such that the repetition is not offensive. (3) Rewrite each sentence in which the repetition is objectionable, and tell why it is so. That is, tell why it suggests poverty of vocabulary or how it violates one of the rules of stress.

1. No friends ever came here any more, and so, when the novelty of my job wore off, there was simply nothing here — nothing, nothing here.
2. Reason told me that I must not attempt so great a task, but did not supply me with acceptable reasons for declining.
3. Pennington went always, because confinement tormented him; Ferrard went “to get to know the country”; Compton went none knew why.
4. When night was complete, the castle seemed to disappear completely.
5. The mere release from the necessity of petty lying, lying every day and every day, restored his self-respect.
6. Though the contemplative life is rare, the contemplative desire is universal.
7. Thomas glanced at the book he had been reading, his finger still marking the place where he had ceased to read.
8. Minnie had thought the gypsies romantic, but just then the gypsy queen looked anything but romantic, for she was fat and dirty, and far from feeling romantic, Minnie was almost afraid.
9. Cell upon cell rises the vegetable, rises the animal; crystal wedded to and compacted with crystal stretches the earth beneath them.
10. You shall hear the truth in respect to the poisoner Rappaccini and his poisonous daughter — yes, poisonous as she is beautiful.
11. Once when I was walking down the street I noticed a lame man walking painfully up some steps, and so I walked up and offered to help him.
12. He had reached his heaven, or as much of it as he could ever reach.
13. There’s always penance for hating, and he who hates work must do a constant penance.
14. Sarah Bernhardt was a person whom no other person could easily impersonate.
15. But I had to go, for but for me there was no one to do anything for him.

²³ Ellsworth Huntington, *The Pulse of Progress*, New York: Charles Scribner’s Sons, 1926.

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121. *Euphony* (pages 398-399)

The following sentences violate the fundamental rule of euphony, that combinations of words should be pleasing in sound. Rewrite the sentences and explain the fault in each.

1. At Portland the portly gentleman handed the porter his portmanteau and prepared to get off the train.
2. The doctor turned the tourniquet tightly and tried to tie it.
3. A single brilliant candle lighted the long, low library.
4. The class exclaimed exultantly when the teacher explained that he would exclude from the examination certain extremely exacting exercises.
5. The first bit of fruit he bit into tasted very bitter.
6. The child was acutely aware of its own cuteness.
7. Unfamiliar faces are unimportant, unattractive, and usually unpleasant.
8. I clasped my drum and started to run, but soon found out that it couldn't be done.
9. She was clinging to her singing as a means of earning a living.
10. The way some people treat their servants is a disgrace to our race.
11. These men and women, with faces as hard as the rocks they hoe, try to raise enough to eat to sell to buy a few clothes to do throughout the year.
12. Our team, being conscious of being superior, began being careless in the second quarter, the result being that we lost the game.

122. *Cadence* (pages 399-404)

A. Good prose should have a perceptible but varied cadence. In several of the following passages the rhythm is bad; in several it is good. Rewrite any which faulty rhythm makes flat and jerky or pretentious and artificial. Reword, rephrase, rearrange elements, and reconstruct sentences if you feel that such changes will improve the rhythm in any of the passages.

1. In spite of death, the mark and seal of the parental law, man yet is free in these his fleeting years, to scrutinize, to criticize, to know, and in imagination to create.
2. Ever since I was a small child I have had a strong dislike of street cars. For some unknown reason they always make me ill. There seems to be a certain sickening odor thrown off by the motor, which to me is very repulsive. The moment a street car comes to a stop for me, I can smell this. Sometimes I have noticed it when I have been in an automobile alongside of the car.
3. In the hurry and bustle of a business world, which is the life of this continent, it is not easy to train first-class students. Under the present conditions it is hard to get the needful seclusion, on which account it is that our education market is so full of wayside fruit.
4. Much that I had forgotten now returned to me — a group of elms, a little glimpse of wall, a paddock by the graveyard close, by one man cherished.

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5. Witty, brilliant, headstrong, she dominated her court and her courtiers. All men bowed down at her command except Lord Essex; and he kept her guessing.
- B. In the following sentences the rhythm may be altered by changes in punctuation. Some of the sentences may be made swifter, some slower, some smother, and some more abrupt. By altering punctuation, compounding short sentences, and dividing long ones, work out at least two variants for each sentence.
 1. Rome governed unarmed, or perhaps it might be more exact to say she did not govern at all; she was the mistress of a federation of realms and republics that governed themselves, in whose government she was content, and from whom she exacted little, tribute merely, and obeisance to herself. — Edgar Saltus.
 2. No wonder, then, that Alida felt an amazement which was not quite free from superstitious alarm, when, at that hour and in such a scene, she saw a vessel gliding, as it were, unaided by sails or sweeps, out of the thicket that fringed the ocean side of the Cove, into its very center. — James Fenimore Cooper.
 3. While leading the way upstairs, she recommended that I should hide the candle, and not make a noise; for her master had an odd notion about the chamber she would put me in, and never let anyone lodge there willingly. — Emily Brontë.
 4. In the afternoon, about three, he is dead. I breathe freely again. But only for a short time. — Erich Maria Remarque.
 5. She had not been prepared for the dramatic effect of his snow-white hair. In the picture Nick's hair had looked gray — discreetly, decently gray. In life its effect was sensational. It carried no illusion of age. On the contrary, it curiously emphasized the youth of his smiling sunburned face. — Margaret Ayer Barnes.

PART FOUR

REVIEW AND REFERENCE

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APPENDIX A

DICTIONARY OF GRAMMAR

INTRODUCTION THIS dictionary, like those in Appendixes B and D, is designed for two purposes: review and reference. For review we have grouped together as far as possible all the rules and suggestions for each of the principal parts of speech. Under *verb*, for example, are statements, discussions, and examples of the kinds of verbs, their principal parts, their voice, person, number, mood, tense, their agreement, and their verbals. This treatment, though not absolutely complete, is far more so than the usual dictionary treatment, and is full enough to give the student a thorough grounding in the uses of the principal parts of speech.

The arrangement we have followed necessitates some cross-reference. For example, the agreement of subject and verb, adjective and modified word, pronoun and antecedent is treated under *verb*, *pronoun*, and *adjective* rather than under a separate heading, although all the proper sections are listed under *agreement* in its alphabetical place in the dictionary.

As a further aid in reviewing we have done two things: (1) Wherever, in this dictionary, occurs a construction which is also dealt with in Appendix B, Diagramming the Sentence, we have indicated the fact by the term "DIAGRAM" and a number which refers to the proper item in Appendix B. For instance, at the end of the definition and illustration of *absolute phrase* is the notation, (DIAGRAM 14). The student, by turning to item 14 in Appendix B, may see how an absolute phrase is diagrammed, and, by doing the exercises called for at certain points in Appendix B, may become familiar with the construction. (2) We have also placed, at the end of this dictionary, an alphabetical index of material dealt with in both this appendix and the exercises (numbers 17-54) for Chapters IV and V, The Sentence.

For the second purpose — reference for quick review or for correction — we have defined, and generally illustrated as well, the grammatical

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terms which teaching experience and research have convinced us to be necessary. Thus, although the objective case is fully dealt with under *case* and under *pronoun*, we have placed the term *objective case* in its alphabetical order, have defined it and illustrated it, and have added cross-references to other sections which deal with it more completely.

We may add that for grammatical usages which are controversial we have, unless otherwise stated, relied upon Otto Jespersen's *Essentials of English Grammar*.¹

Absolute phrase An absolute phrase is a phrase composed of a noun and a participle which modifies that noun; either may have modifiers of its own. The whole phrase describes or modifies the complete clause to which it is attached rather than any particular word within the clause.

The storm having risen over the brow of the hill by the time John was finished, he rushed for the farm house.

Jerry could not read, the book being left at home.

The disheartened orchestra, the crowd having dispersed by that time, began to rehearse for the next concert. (DIAGRAM 14)

caution: Although the absolute phrase is useful as a stylistic device which permits the writer to gain variety, it should never be used excessively; such a use causes a style to seem self-conscious and affected.

Abstract noun An abstract noun is one which names a quality, a condition, or an ideal; in other words, it names something which cannot be apprehended by one of the five senses:

The book's idealism appealed to him.

The unrest which had fallen over the room disappeared.

His honesty was put to a severe test.

For further discussion, see *noun*.

Accusative case In all except the most precise analyses of modern English usage, the term "accusative" has been replaced by "objective" when referring to the case which indicates the object that receives the action of the verb. See *objective case*.

Active voice The active voice is that voice of a verb which tells that the subject of the verb does the acting, as opposed to the passive voice, which tells that the subject is acted upon:

Peggy fell.

I opened the program.

For further discussion, see item 3 *a, verb*.

¹ New York: Henry Holt and Company, 1933.

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Adjective (kinds, 1; comparison, 2; agreement, 3; caution, 4) An adjective is a part of speech which describes or modifies a substantive by answering the questions "What kind?" "How many?" or "Which one?"

- (1) *kinds*: Divided in one manner, adjectives are said to be (a) attributive, when they name qualities of an object, and (b) predicate, when they help complete the meaning of a verb:

(a) The *mottled* flower was mine.

He was smoking a *real* cigar.

The *soft* cushions are Joe's.

(DIAGRAM 5)

(b) My flower was *mottled*.

Joe's cushions were *soft*.

The diamond was undoubtedly *genuine*.

(DIAGRAM 1)

Divided in another manner, adjectives are (c) descriptive, when they name kind or condition; (d) pronominal, when they are the possessive forms of pronouns; (e) demonstrative, when they point out; (f) indefinite, when they limit vaguely but not precisely; (g) relative, when, as relative pronouns, they connect a dependent clause to an independent clause at the same time that they show possession; and (h) interrogative, when they aid in asking questions:

(c) The *young* man had a *green* tie. (Descriptive)

(d) *His* hat was not like *my* hat. (Pronominal)

(e) *That* man is the one who gave you *those* papers. (Demonstrative)

(f) *Some* people will perform *any* action for *other* reasons. (Indefinite)

(g) Here is the man *whose* coat you took by mistake. (Relative)

(h) To *what* kind of man did you give *which* of these books? (Interrogative)

- (2) *comparison*: An adjective may be compared in three degrees:

- (a) The positive degree shows that the quality of an object is not being compared with the quality of any other object:

The stone in the ring was *blue*, and was set in an *eccentric* band of silver.

- (b) The comparative degree shows that the quality of an object is being compared with a similar quality in one other object:

The stone in my ring is *bluer* than the stone in Martin's, but his band of silver is *more eccentric* than mine.

- (c) The superlative degree shows that the quality of an object is being compared with a similar quality in each of two or more objects:

The stone in my ring is the *bluest* I have ever seen, and the silver band is the *most eccentric* that Fritsch, the jeweller, has encountered in twenty-five years.

(NOTE (1) When adjectives have two or less syllables, the comparative degree is *usually* formed by adding *er* to the form of the positive degree, and the superlative degree by adding *est* to the positive degree. (2) When adjectives have more than two syllables, the comparative degree is *usually* formed by placing *more* or *less* before the

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positive form, and the superlative degree, by placing *most* or *least* before the positive form. (3) The comparison of some adjectives is irregular: "good, better, best"; "bad, worse, worst"; "old [age of person], elder, eldest. (4) But when the comparative degree of *old* is followed by *than*, the comparative form becomes *older*:

I am *older* than he.

(5) The article *the* usually precedes an adjective in the superlative degree. See examples, under superlative degree, above.)

- (3) *agreement*: Although theoretically an adjective must agree in number with the word it modifies, in usage only two adjectives (not considering pronominal adjectives, for the time being) change their form to show a difference between singular and plural:

This sprig of mint is wilted.

These sprigs of mint are wilted.

That fence is high.

Those fences are high.

(4) *caution*:

- (a) Do not use an adverbial form of a word when the adjectival form is needed. The following expression is correct:

The room was *bright*. (Not: The room was brightly.)

- (b) Remember that collective nouns may be either singular or plural, according to the meaning of the clause in which they are used, and that *this* and *that* must agree in number with the collective nouns they modify. The following are correct:

This sort causes trouble. (Not: These sort causes trouble.)

These sorts cause trouble. (Not: This sorts cause trouble.)

I do not like *that kind*. (Not: I do not like those kind.)

I do not like *those kinds*. (Not: I do not like that kinds.)

- (c) An adjective, not an adverb, must be used after copulative verbs when the word is intended to modify the subject. The following sentences are correct:

Mother feels *bad*. (Not: Mother feels badly.)

From here the music sounds *soft*. (Not: From here the music sounds softly.)

The egg smells *rotten*. (Not: The egg smells rottenly.) (DIAGRAM 3)

- (d) The *inexperienced* writer is advised to refrain from coining adjectives, because his efforts usually result in confusion. He should write expressions like the following:

The chair *with the broken rung* was yours. (Not: The broken-rung chair was yours, or The rung-broken chair was yours.)

The picture *that was scarred all over* was worth a fortune.
(Not: The scarred-all-over picture was worth a fortune.)

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- (e) The part of speech of words like *right*, *wrong*, or *far*, spelled alike when used either as adjective or as adverb, can be determined only by observing their use in sentences:

Adverb: He told me *wrong*.

Adjective: She gave me the *wrong* number.

- (f) Some adjectives like *round*, *perfect*, and *unique* cannot be compared, for the quality which they name is definite and exists in only one degree. Write correctly:

The ball was *round*. (*Not*: The ball was very round.)

This was a *unique* custom. (*Not*: This was a most unique custom.)

Her accent was *perfect*. (*Not*: Her accent was most perfect.)

Adjectival phrase An adjectival phrase is any phrase used as an adjective. It may be composed of (a) a participle plus an object, and possibly modifiers of either, (b) a preposition plus an object, and possibly modifiers, or (c) an infinitive plus an object, and possibly modifiers:

(a) The dog, *grabbing his leg*, held him tightly. (DIAGRAM 10)

(b) The letter *for the tall man* was never delivered. (DIAGRAM 8)

(c) The order *to stop for the president of the road* came after the train had passed the station. (DIAGRAM 11)

See also *phrase* and *adjective*.

Adverb (comparison, 1; caution, 2) An adverb is a part of speech which describes or modifies a verb, an adjective, or another adverb, by answering the question "How?" "When?" "Where?" or "Why?"

- (1) *comparison*: Some adverbs may be compared, like adjectives, in three degrees:

- (a) The positive degree names a quality without reference to a similar quality:

The lizard scudded *swiftly* across the ground; he reached the fly *soon*.

- (b) The comparative degree compares the quality with a similar quality:

The red lizard scudded across the ground *more swiftly* than the blue one; consequently he reached the fly *sooner*.

- (c) The superlative degree compares the quality of an adjective, an adverb, or a verb with a similar quality in two or more similar parts of speech:

Of the four lizards, the red one scudded across the ground *most swiftly*; consequently he reached the fly *soonest*. (DIAGRAM 7)

- (2) *caution*:

- (a) Do not confuse an adverb with an adjective. Expressions like the following are correct:

He *surely* is. (*Not*: He sure is.)

Father gave me a *really* handsome bicycle.

(*Not*: Father gave me a real handsome bicycle.)

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- (b) Do not use an adverb instead of an adjective after a copulative verb when the subject of the verb is to be described. The following are correct:

I felt *bad* when I woke up this morning.

(*Not*: I felt badly when I woke up this morning.)

He looked *ill*. (*Not*: He looked illy.)

- (c) Do not avoid the use of adverbs, but do not use them merely because it is difficult to find the proper verb or adjective. Write:

The bird was *scarlet*. (*Rather than*: The bird was very red.)

The lad *ran* to the store.

(*Rather than*: The lad went quickly to the store.)

Adverbial phrase An adverbial phrase is a phrase used as an adverb. It is generally composed of (a) a preposition plus an object, and possibly modifiers of the object, (b) or an infinitive plus an object and possibly modifiers of either:

(a) He fell *down the hard concrete steps*.

(DIAGRAM 9)

(b) They all hurried *to see the new boat*.

(DIAGRAM 11)

See also *phrase* and *adverb*.

Agreement A part of speech is said to agree with another part of speech when both possess some or all of the same qualities of number, gender, or person. A verb and a subject must agree in number and person. A pronoun and its antecedent must agree in number, person, and gender. Several adjectives must agree with the nouns they may modify in number. For a more complete discussion, and for illustration, of the agreement of different parts of speech, see items 3, 4 *b*, *adjective*; item 6, *pronoun*; item 9, *verb*.

Antecedent (position, 1; caution, 2) An antecedent is the substantive to which a pronoun refers. The term is sometimes used to designate also the substantive which a participle or participial phrase modifies.

(1) *position*:

- (a) Ordinarily, for the sake of clearness, the antecedent precedes the pronoun, (b) but it may, if ease of style or need of emphasis demands, come after the word which refers to it:

(a) Max handed me the *jug* and I put *it* on the ground.

When I talked to *Ralph*, *he* seemed delighted.

(b) Max handed *it* to me, and I put the *jug* on the ground.

When I talked to *him*, *Ralph* seemed delighted.

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(2) *caution:*

- (a) There should be a proper antecedent for every pronoun, so placed as to be discovered easily by the reader. The following sentences are correct:

While the lamp was still burning, I took it from the store.

(*Not:* I took the lamp from the store while it was still burning.)

I like trees; they are graceful. (*Not:* I like a tree; they are graceful.)

(NOTE that for further discussion of the relation between a pronoun and its antecedent, the student should refer to items 6, 7, *pronoun*.)

- (b) The antecedent of a participle should also be placed where it will be quickly evident to the reader, and so that the reader will not suppose a wrong substantive to be the antecedent. The following sentences are correct:

Falling down the stairs, I hit the stove.

(*Not:* Falling down the stairs, the stove was hit by me.)

Picking up the bundle, the hitch-hiker went on his way.

(*Not:* Picking up his bundle, his way was continued by the hitch-hiker.)

(NOTE that for further discussion of the relation between a participle and its antecedent, the student should refer to item 3, *participle*, and pages 91-92, Chapter IV, The Sentence.)

Apposition Apposition refers to the placing of a substantive beside another substantive, the second term explaining the first although not joined to the first by a connective. The second term is called the *appositive*. See *appositive*.

Appositive (kinds, 1; caution, 2) An appositive is a substantive which, when placed near or beside another substantive, explains the first; although the appositive is generally set off by a comma from the word it describes (see Dictionary of Punctuation, rules 4 c, 25, *comma*), the substantive and its appositive are not joined by a connective.

- (1) *kinds:* An appositive may be (a) a noun, (b) a pronoun, or (c) a clause, any of which may be modified if necessary:

(a) Mabel, our *stove*, burns only when she wants to.

(b) Ralph Harris, *he* of the golden curls, was her brother.

(c) The proposal, *that the chairman resign immediately*, filled the convention with joy. (DIAGRAM 33)

- (2) *caution:* Be certain, when using a pronoun in apposition, that it is in the same case, number, gender, and person as the noun with which it is in apposition. Write correctly expressions like the following:

The teacher called the troublesome boys in the class — *us* — scoundrels.

(*Not:* The teacher called the troublesome boys in the class — *we* — scoundrels.)

We girls want to go swimming. (*Not:* *Us* girls want to go swimming.)

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Article (kinds, 1; usage, 2; caution, 3) An article (either *the*, *a*, or *an*) is an adjective which is used to single out for discussion an individual or a group, as opposed to the demonstrative adjective which points out.

- (1) *kinds*: There are two kinds of articles, (a) the definite article, *the*, which is a weakened form of *that*, and (b) the indefinite articles, *a* (before a consonant) and *an* (before a vowel):

(a) *The* tractor was running smoothly.

(b) *A* chair was broken.

An ounce of prevention saved him.

- (2) *usage*:

- (a) The definite article is used to single out *one* particular object of a group:

The book is here. (One special book)

The most important thing is to try. (A particular one of several important things)

We walked to *the* corner with him. (One that is near our house, for example)

- (b) The indefinite articles are used to single out *any* one of a group:

A book is here. (One of many, but not any special one)

An important thing is to try. (Important, but not the only important thing)

We walked to *a* corner with him. (One of several possible corners)

- (c) In parsing, that is, in telling the part of speech of every word in a given passage, the article may be considered an adjective.

- (d) Although *an* should ordinarily be used before words beginning with a vowel, words beginning with a long *u* generally require *a* before them:

He gave me *a* United States flag.

- (e) Although *a* should ordinarily be used before any word beginning with a consonant, custom varies, the variation being determined largely by the difference between English and American pronunciation. The English speaker tends to glide over the aspirant *h* in words like *hotel* and *history*; he says, consequently, "*an* history" and "*an* hotel." The American speaker tends to pronounce the *h* more definitely than the Englishman; the American, consequently, says and writes, "*a* history" and "*a* hotel." With words like *honor* and *hour*, in which the *h* is always silent, *an* should always be used. (DIAGRAM 5)

- (3) *caution*:

- (a) Do not omit the article before the name of the United States of America; write correctly expressions like the following:

I live in *the* United States. (*Not*: I live in United States.)

- (b) Never omit the article when two nouns which are used in parallel construction do *not* name the same group or thing; write correctly expressions like the following:

The yardman and janitor, Ed, was gone.

The yardman and *the* janitor, Ed and Dick, were gone.

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Attributive adjective An attributive adjective is an adjective which names a quality of a substantive; it usually comes before the noun (although, set off by commas, it may come after it), as opposed to the predicate adjective, which comes after the verb whose meaning it helps to complete:

The *loud* bell was still ringing.

The officer, *tall and handsome*, stepped up to her. (DIAGRAM 5)

For a further discussion, see *adjective*.

Auxiliary An auxiliary is a verb which is used with an infinitive or a participle of another verb (called the "principal verb") to form a verb phrase and which, when so used, aids in indicating mood, voice, or tense:

Mac *is* rowing the boat.

The coal truck *has* been here.

The rain *will* stop soon.

You *may* go.

Some of the most common verbs which are used as auxiliaries are: *be, have, shall, will, can, may, and do*.

caution:

(a) Study carefully the subject of *tense* and *tense sequence*, discussed under *verb*, for the distinction in the uses of some of the different auxiliaries to form different tenses; similar distinctions are given under the subject of *mode* and *voice*. The distinctions between *shall* and *will*, *should* and *would* are discussed under *shall*.

(b) When two or more verb phrases making use of the same auxiliary are used, though they may be in close proximity, it is generally wise to repeat the auxiliary with each phrase for the sake of clearness. Write:

I *may* go with you to see Helen and *may* ask her to let me join the expedition. (*Rather than:* I may go with you when you see Helen and ask her to let me join the expedition.)

He *was* being very frivolous while Don was speaking, and *was* being very rude, too. (*Rather than:* He was being very frivolous while Don was speaking, and being rather rude, too.)

Case (kinds, 1; nominative case, 2; possessive case, 3; objective case, 4)

Case is the form or position of a substantive which shows the relationship between the substantive and some other word in the sentence. Nouns change their form only to indicate the possessive case; otherwise their case is shown by their position in the clause containing them. Most pronouns, however, change in form to show case. Those pronouns which do not change their form rely, like nouns, upon position.

(1) *kinds:* There are three cases: the nominative case (sometimes called the subjective), the possessive case, and the objective case (sometimes called the accusative). Their uses and formation are indicated in the following sections.

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(2) *the nominative case* is used to show that a substantive is:

(a) the subject of a sentence or clause:

He likes me; *John* does not.

They asked for a recount because *Harvey* is my enemy. (DIAGRAM 1)

(b) the predicate substantive (predicate nominative) of a copulative verb:

Mr. Hendricks is now our *lawyer*.

The speaker you did not like was *I*.

It was *he* who called you. (DIAGRAM 3)

(c) to indicate that a substantive is in apposition with a word in the nominative case:

I, *Jack Turner*, will do it. (DIAGRAM 33)

(d) the subject of an elliptical clause:

Are you as tired as *I*? (am tired)

I am shorter than *he*. (is short) (DIAGRAM 13)

(e) a word of direct address:

John, you do it. (DIAGRAM 31)

(3) *the possessive case* is used to show that a substantive possesses or owns something:

My matches are wet. How are *yours*?

The letter which I found and have is *Carl's*.

(NOTE that the formation of the possessive case is discussed under item 3, *noun*, and item 9 d, *pronoun*. Also see rules 1-5, *apostrophe*, in the Dictionary of Punctuation.

NOTE, further, item 8 b, *pronoun* and item 1 c, *gerund*, which discuss the use of a substantive in the possessive case with a gerund. This subject is also discussed at length in Chapter IV, The Sentence, pages 94-96.)

(4) *the objective case* is used to show that a substantive is:

(a) the object of a transitive verb:

He hit *me*, and then kicked the *ball*.

If you see *her*, tell *her* that I shall be waiting. (DIAGRAM 2)

(b) the object of a verbal:

To tell *you* would take too long.

Hating *me* will do you no good.

The girl facing *me* smiled. (DIAGRAM 10, 11, 17, 18, 19)

(c) the object of a preposition:

Will you do that for *Harry*?

Go with *him*. (DIAGRAM 8, 9)

(d) the indirect object of a transitive verb:

Give *me* the book.

We bought *Arthur* some boxing gloves. (DIAGRAM 12)

(e) the "assumed" subject of an infinitive:

He asked *me* to buy him some tooth paste.

Mary told *me* to go to the store. (DIAGRAM 18)

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The usages of pronouns and their cases are adequately illustrated under *pronouns*; the difficult usages need not be repeated here. The difficult usages of both nouns and pronouns, as far as case is concerned, are adequately dealt with in Chapter IV, The Sentence, pages 75-79.

Clause (kinds, 1; kinds of dependent clauses, 2; uses of dependent clauses, 3) A clause is a group of words containing a subject and a predicate, either of which may be modified. Although a sentence like:

He went home,

is, strictly speaking, a clause, we prefer to reserve the term clause for those groups of words which are parts of sentences rather than complete sentences themselves.

(1) *kinds*: There are two main kinds of clauses.

(a) An independent clause makes a reasonably complete statement in itself, and is grammatically complete. The compound sentence,

The train stopped and Harry jumped off the platform, (DIAGRAM 29) containing two independent clauses, could, as far as the grammatical construction is concerned, be written

The train stopped. Harry jumped off the platform.

(b) A dependent clause, however, although containing a subject and a predicate, is a clause which depends for an understanding of its meaning, and for its full grammatical construction, upon another part of speech which is not contained in it. The clause,

When mother got home,

contains a subject and a predicate, but unless it closely follows another clause, or is attached to another clause, we do not know what action took place at the time indicated by *when*. Similarly, the clauses,

Which I had wanted,

Who was with me,

contain subjects and predicates, both correctly enough constructed, but they do not make complete statements because the *who* and the *which* raise a question in our minds about other things or people. We see the dependence of these subordinate clauses upon other clauses when we read them in complete sentences:

Candy was scattered all over the house *when mother got home*.

Father would not get the skates *which I had wanted*.

Bill, *who was with me*, decided *that I was right*. (DIAGRAM 15, 16, 21, 22)

The minor, or subordinate, position of a dependent clause is usually indicated by the conjunction which introduces it; the conjunction should generally be expressed, although, in some sentences, it may be understood or implied. In actual usage the second of the above illustrative sentences might have been written:

Father would not get the skates I had wanted.

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The beginning or inexperienced writer is advised always to indicate his dependent clauses by expressing the subordinate conjunctions. He will thus avoid all possible chances of confusion.

Because the rules and suggestions to be made for independent clauses are essentially the same as those to be made for sentences (*i.e.*, an independent clause must have a complete subject and predicate, or should be logically arranged, for example) we shall say no more about independent clauses, but shall limit ourselves to a further discussion of the kinds of dependent clauses and their uses.

- (2) *kinds of dependent clauses*: Dependent clauses (except as illustrated in 3 *a* below) are restrictive or non-restrictive.

- (a) A clause is restrictive if the word it modifies, or the clause to which it is attached, has an entirely different meaning when the clause is omitted. The clauses in the following sentences are restrictive; the sentences without the clauses (we have placed them in parentheses) do not say the same thing as the sentences containing the clauses:

All the sailors *who were cowardly* fled, but those sailors *who were brave* advanced.

(All the sailors fled, but those sailors advanced.)

I hailed the taxicab driver *who had taken me home before*.

(I hailed the taxicab driver.)

He handed me four pencils *which were blue* and three pencils *which were yellow*.

(He handed me four pencils and three pencils.)

The meaning of *sailors* is restricted, or limited from the conception of "all sailors" to the conception of only those "who were cowardly" or "who were brave." The meanings of *taxicab driver* and *pencils* are limited in the same way.

- (b) A non-restrictive clause may, on the other hand, be omitted without changing the vital meaning of the sentence. In the following group, the sentences which are enclosed in parentheses mean the same as the sentences which are not enclosed:

The team, *which was now inspired instead of discouraged by the unjustness of the referee*, pounded its way down the field.

(The team pounded its way down the field.)

The engineer, *who said that he had not seen the danger signal*, drove the freight into the back of the passenger train.

(The engineer drove the freight into the back of the passenger train.)

We went toward the schoolboys, *who did not notice our approach*.

(We went toward the schoolboys.)

It is true that the writer's meaning or thought is enriched by the addition of the non-restrictive clauses. But the fact remains that without the dependent clauses the sentences express the same basic thought or action that they express when the clauses are included.

(NOTE that in Chapter V, The Sentence, pages 141-142, there is a further discussion of restrictive and non-restrictive clauses. The punctuation of non-restrictive clauses is discussed in Appendix D, Dictionary of Punctuation, rule 3 *b*, *comma*.)

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(3) *usage*: A dependent clause is always used as a single part of speech.

(a) It may be used as a noun (a substantive):

subject: *That he will recover* seems doubtful.

How he ever did it still puzzles me. (DIAGRAM 20)

predicate substantive: The point is *that I will not, under any circumstances, do it.*

The reason is *that he had been in a fight.* (DIAGRAM 21)

object of a verb: June thought *that she heard the telephone ring.*

He suggested *that we all cut class together.* (DIAGRAM 22)

object of a preposition: I fear nothing except *that he will fail me.*

Men differ from animals in *that men are supposed to think.*
(DIAGRAM 23)

(NOTE that in all these sentences it is the whole clause, and not any single word in the clause, that answers the questions, "What seems?" "What is?" "Thought what?" or "In what?")

(b) A dependent clause may be used as an adjective to describe the quality or quantity of an object, as do the clauses in the following sentences:

The stone *which he was carrying* broke.

The animal trainer, *whose breath was now coming fast*, looked around for help.

The teacher *whom I liked best* was now gone.

The children, *who were five in number*, flocked around him.

She walked toward the river *that she had read about in story and in poem.*
(DIAGRAM 15, 16)

(NOTE that in all of these sentences the clauses modify, or describe, substantives by telling "what kind" "how many," or "who" or "which.")

(c) A dependent clause may be used as an adverb to describe or modify an adjective, an adverb, or a verb:

He looked startled *when I walked into the house.* (When?)

Jim was surprised *because I was not pleased.* (Why?)

He was dressed *as if he intended to work hard.* (How?)

The accident happened *where two others had already happened this spring.* (Where?)

The same grammatical rules that are observed in the construction of a sentence or of an independent clause must be observed in the construction of a dependent clause.

Collective noun A collective noun is a noun which names a group of things, like *flock*, *herd*, and *kind*. It is always concrete, and may be either singular or plural, according to the meaning of the clause in which it is used. For a further discussion, see items 1 b, 3 c, 4 c, *noun*.

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Common noun A common noun is a noun which names one or more of a group of things, like *boy*, *tree*, *inspiration*, or *sort*. For a further discussion, see *noun*.

Comparative degree The comparative degree is the form of an adjective or adverb which shows that the quality or quantity of one term is being compared with a similar quality or quantity in another term, as:

That tree is *taller* than this.

That idea is much *more sensible* than mine.

He eats *more quickly* than I.

(DIAGRAM 13, 16)

For a further discussion, see item 2, *adjective*; item 1, *adverb*.

Complement A complement is a word which helps complete the meaning of another word. An objective complement helps complete the meaning of an object, and a predicate substantive or predicate adjective helps complete the meaning of a copulative verb. See *objective complement*, *predicate substantive*, *predicate adjective*, for further discussion.

Complex sentence A complex sentence is a sentence which contains only one independent clause, and one or more dependent clauses:

The limb which fell on the ground broke into a thousand pieces.

The pedestrian who was standing in the safety zone which was plainly marked escaped serious injury.

For a further discussion, see item c, *sentence*.

Compound sentence A compound sentence is a sentence which contains two or more independent clauses, but no dependent clause:

Buck asked me to go, but I could not find time.

Come with me; I will show you the way.

For a further discussion, see item b, *sentence*.

Compound-complex sentence A compound-complex sentence is a sentence which contains two or more independent clauses, and one or more dependent clauses:

Although Alice did not like to show her fear, she screamed, and I ran toward her.

Since we can never have true economic justice, although such a thing seems theoretically possible, we will be better off if we disband the association; then we will not be targets for the attacks of public opinion which does not understand, or which does not wish to understand, our point of view.

For a further discussion, see item d, *sentence*.

Concrete noun A concrete noun is a common noun which names something that can be apprehended by one of the five senses, like *picture*, *perfume*, *sound*, *edge*, or *salt*. For a further discussion, see *noun*.

Conjugation Conjugation is the process of giving some or all the forms of a verb, covering the various changes for voice, mood, tense, person, and number.

Conjunction (kinds, 1; usage, 2; caution, 3) A conjunction is a word used to connect words, phrases, or clauses.

- (1) *kinds*: There are three main classes of conjunctions: co-ordinating, subordinating, and transitional. Co-ordinating conjunctions are those which join parts of speech which are equal in grammatical structure, equal in kind, and equal in meaning; that is, a co-ordinating conjunction may connect two subjects or two predicate substantives, two nouns or two verbs, and so forth. Co-ordinating conjunctions may be (a) simple, when they consist of but one word (*and, or, but, for, nor*) or they may be (b) correlative, when they consist of two terms separated by intervening expressions (*either... or, neither... nor, not only... but also*):

- (a) The subject *and* the predicate were separated.

You cannot know him, *for* you have never seen him at home.

No instructor, *nor* any professor, knew how to deal with the problem.

(DIAGRAM 24)

- (b) *Neither* the green ball *nor* the blue mallet was in the box.

Mr. Hasse has *not only* succeeded *as well as* could be expected, *but* he has *also* done more than could be expected.

Either you must get rid of the moles *or* you must change your plans.

(DIAGRAM 24, 25, 26)

Subordinating conjunctions are those which join dependent clauses to independent clauses. If the clauses they connect are modifying clauses, the subordinating conjunctions are called "relative." Relative conjunctions may introduce (c) an adjectival clause (*who, which, what, that*) or (d) an adverbial clause (*when, why, where, because, until*, and so forth):

- (c) The teacher could not discover *who* had spoken without permission.

The automobile *that* went over the embankment was smashed beyond repair.

The dog *which* father brought home was an Irish setter.

I do not care *what* you do.

(NOTE that relative conjunctions may serve a grammatical purpose in the clause at the same time that they connect the clause to the main part of the sentence.)

- (d) I will be anxiously waiting to leave *when* you get home.

My brother goes *where* I go.

Mat could not understand *why* I wanted that book.

(NOTE that a more complete list of subordinating conjunctions with adverbial functions may be found in Chapter V, The Sentence, page 140.)

(DIAGRAM 15, 16)

Transitional conjunctions are those which connect two clauses co-ordinate in meaning *but not in grammatical structure*. They are really (e) paren-

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thetical in meaning, used principally to carry the reader from one thought to another (*however, therefore, moreover, besides, furthermore, and so forth*):

- (e) You may come with me if you wish; you will not, *however*, be welcome.

The books in his shop are never dusty; *therefore* he must have a clerk clean them every morning.

The streets curve so often that you soon lose your way; *besides*, almost all the houses lack identifying numbers. (DIAGRAM 34)

(NOTE that a more complete list of transitional conjunctions and transitional expressions may be found in Chapter III, The Paragraph, page 52.)

(2) *usage*:

- (a) Both members of a pair of correlative conjunctions should be followed by elements which are parallel; that is, if the first is followed by a noun, the second should be followed by a noun, and if the first is followed by a participle the second should be followed by a participle. Write:

Both *rowing* and *swimming* are good exercise.

(*Not*: Both to row and swimming are good exercise.)

You must either *come* with me, or *stay* home.

(*Not*: You must either come with me or you must stay home.)

He not only *adds* correctly, but he also *divides* accurately.

(*Not*: Not only does he add correctly, but also divides accurately.)

(DIAGRAM 24, 26)

- (b) Although it is not absolutely compulsory, it is customary to use *who* to refer to persons, *which* to refer to things or animals, and *that* to refer to persons, animals, or things; certainly *which* should never be used to refer to persons, nor *who* to refer to things:

You are the culprit for *whom* I have been looking.

Is this the poem *which* you wrote this week?

Here is the axe *that* needs to be sharpened.

A skunk is an animal *that* looks nice but smells bad.

This is the cat *which* you may have.

Are you the one *that* rang the doorbell?

- (c) When a clause is used as a substantive it should generally be introduced by a subordinating conjunction, unless it follows some form of *say* or a similar verb indicating manner of speech:

That it will rain is obvious.

I believe that we may safely go in now.

Mary said she would be glad to go.

(DIAGRAM 20-23)

(3) *caution*:

- (a) Do not use *like* or *without* (which are prepositions) as conjunctions in place of *as* or *unless*. Write correctly:

I cannot write *as* my teacher does.

(*Not*: I cannot write like my teacher does.)

He will not go *unless* I go too.

(*Not*: He will not go without I go too.)

(DIAGRAM 16)

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(b) Do not confuse transitional conjunctions with co-ordinating conjunctions. Remember that words like *however* and *therefore* join sentences in meaning only, never in grammatical construction. For a further discussion of the *comma splice* which results when such confusion occurs, see rule 24, *comma*, in the Dictionary of Punctuation.

(c) Use the conjunction, whether subordinating or co-ordinating, which expresses the exact meaning intended. Write:

He read *that* the distance to Mars had been accurately measured.

(*Not*: He read where the distance to Mars has been accurately measured.)

The good little girl grew up and married happily, *but* the bad little girl died early. (*Not*: The good little girl grew up and married happily *while* the bad little girl died early.)

(d) Do not use a co-ordinating conjunction when its use will prevent a desired subordination. Write:

I laughed scornfully, which he did not like.

(*Not*: I laughed scornfully, but which he did not like.)

Co-ordinating conjunction A co-ordinating conjunction is one which joins equal parts of speech; that is, it joins words to words, phrases to phrases, clauses to clauses, and so forth. The co-ordinating conjunction is fully discussed and illustrated in items 1 a, 1 b, *conjunction*.

Copulative verb A copulative verb is a verb which, instead of indicating action, describes a relation between the subject and the predicate substantive or predicate adjective:

This *is* my father.

Her eyes *looked* blue.

Perhaps Charles *seemed* happy, but he *was* not.

(DIAGRAM 3)

For a further discussion of case when the pronoun is used as the predicate substantive of a copulative verb, see item 8 a, *pronoun*. For a discussion of the use of an adjective after a copulative verb, see item 4 c, *adjective*.

Correlative conjunctions Correlative conjunctions are co-ordinating conjunctions which, used in pairs, have material intervening between them:

Either you get down *or* I will spank you.

Neither this book *nor* that one will do.

The element which follows the first of the pair and the element which follows the second should be in parallel structure. For a further discussion, see items 1 b, 2 a, *conjunction*, and Chapter V, The Sentence, page 130.

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Dangling participle A dangling participle is one whose antecedent (the substantive it modifies) is either not present or not apparent:

Holding down the cloth, the wind was fought by us. (*for* Holding down the cloth, we fought the wind.)

For a further discussion, see items 2 a, 3, *participle*, and Chapter IV, The Sentence, page 91.

Declension Declension is the process of giving the changes in the form of a noun, a pronoun, or an adjective, to show the differences in person, number, or case.

Definite article The definite article is *the*, which selects from a group an object to be discussed. For further discussion, see *article*.

Demonstrative adjective A demonstrative adjective is an adjective which selects, from a group, one particular object if singular, and several, if plural, for discussion. The demonstrative adjectives are *this* and *that*, and their plurals, *these* and *those*. The demonstrative adjectives are the only adjectives which change their form to show that they agree in number with the word they modify. For a further discussion of their use, see items 1 e, 3, 4 b, *adjective*, and *demonstrative pronoun*, below.

Demonstrative pronoun A demonstrative pronoun is a pronoun which points out some particular object:

This is my hat; *that* is yours.

These are my papers; *those* are yours.

Demonstrative pronouns are distinguished from demonstrative adjectives (which have the same form) by the fact that while a demonstrative adjective must be accompanied by a substantive, demonstrative pronouns are themselves substantives, and have all the uses of a substantive. For a further discussion, see *pronoun*.

Dependent clause . A dependent clause (also called a "subordinate" clause) is one which, although it contains a grammatically complete subject and predicate, depends upon a word in another clause, or upon another clause, for its meaning. As is explained more completely in item 1 b, *clause*, a clause like:

When I arrive

is grammatically complete, but the *when* makes it logically incomplete. The meaning becomes clear when we see it in a sentence like:

Please be ready when I arrive.

(DIAGRAM 15, 16, 20, 21, 22)

For a more complete discussion, see *clause*.

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Descriptive adjective A descriptive adjective is an adjective which names a quality of a substantive:

The *lonely* boy was I.

The road was *rough*.

(DIAGRAM 3, 5)

For a further discussion, see *adjective*.

Double capacity A word is said to be used in a double capacity when it is used twice in the same sentence, but is expressed only once; the second time it is understood:

She was present, and shouted loudly. (*She*, expressed before *was present*, is understood before *shouted*.)

He was going to be happy, to live long, and never to die. (*Was going* is understood to be present before each member of the series.)

An element may be used in a double capacity if its use is intentional and correct. See, however, Chapter IV, The Sentence, pages 86-88, for a discussion of the incorrect use of a word in double capacity.

Ellipsis See *elliptical expression*.

Elliptical expression An elliptical expression is an expression which lacks a part of a completely expressed grammatical construction. The unexpressed part of the grammatical construction, however, should be clear. Expressions like the following are elliptical:

Come.

Go home.

They are elliptical because, although not expressed, the entire expressions are understood to be:

You come.

You go home.

(DIAGRAM 13)

Expressions like the following contain elliptical clauses:

He is as tall as I.

I could never be as contented as they.

They are understood to mean:

He is as tall as I *am tall*.

I could never be as contented as they *are contented*. (DIAGRAM 13, 16)

caution: Remember that the subject of an elliptical clause is in the nominative case. Write:

Joe is weaker than *he*. (*Not:* Joe is weaker than him.)

Why don't you do as *they*? (*Not:* Why don't you do as them?)

(NOTE that in colloquial speech the use of the objective case for pronouns which are the subjects of elliptical expressions is coming to be an accepted practice. The use of the objective case of a pronoun in such expressions, however, is still considered a sign of illiteracy by some people.)

(DIAGRAM 13)

APPENDIX A

False parallelism False parallel structure results when sentence parts which are not parallel in use or in meaning are placed in parallel structure. See *parallel structure*.

Feminine gender Feminine gender is the form of a word (in English, only the form of a pronoun) which shows that the object it names is of the female sex. See item 5, *noun*; item 4, *pronoun*.

Fragmentary sentence A fragmentary sentence is a comparatively rare sentence whose meaning is logically complete although either a subject or a predicate, or both, are lacking:

The crowd rose and cheered frantically. Its hero was down! *No, up again! Now on one knee almost, now standing firmly on two feet. Discouraged? Not a bit.* In spite of his size, he was winning.

(DIAGRAM 13)

For caution about the use of the fragmentary sentence, see item *e*, *sentence*, and pages 388–390, Chapter XIII.

Future perfect tense The future perfect tense shows that by a definite time in the future an action will have been completed:

By ten o'clock tomorrow morning I *shall have heard* all the election returns.

All the hard work *will have been done* by the time he gets here.

For a further discussion, see item 7 *f*, *verb*.

Future tense The future tense indicates that an action will take place sometime in the future:

I *shall go* with you this afternoon.

The boat *will dock* as soon as the storm is over.

For a further discussion, see item 7 *c*, *verb*.

Gender Gender is that quality of a substantive which indicates that the object referred to is male (masculine gender), female (feminine gender), inanimate (neuter gender), or of unknown sex (indefinite gender). For further discussion, see item 5, *noun*, and item 4, *pronoun*.

Gerund (usage, 1; caution, 2) A gerund is a form of a verb which ends in *ing* and which is used as a noun.

(1) *usage*:

(a) Since a gerund is used as a noun, it may perform any of the functions of a noun:

Talking is never easy for me. (subject)

I heard *shouting* all around me. (object of verb)

His worst habit is *yelling* when anything hurts him. (predicate-substantive)

Listen to me while I talk of *writing*. (object of preposition)

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- (b) Since a gerund is a verb form, it may also take an object and be modified by adverbs, like a verb. Or it may be modified by adjectives, like a noun:

Talking *rapidly* is never easy for me. (modified by adverb)

His grabbing *me* was all that saved me. (taking an object, *me*; modified by an adjective, *his*)

The loud shouting *for help* was heard by everyone. (modified by adjectives *the* and *loud*; modified by adverbial phrase, *for help*)

(DIAGRAM 19)

- (c) If a substantive and a verbal ending in *ing* are used together, the verbal is generally considered to be a gerund; the substantive is placed in the possessive case, and considered to be an adjective modifying the gerund:

The *dog's barking* kept me awake most of the night.

He would not hear of *my going*.

I watched the *woman's swimming*, and wished I could do as well.

(NOTE that if the writer wishes to stress the object named by the substantive, he will change the construction in these three sentences. The substantive will be placed in either the nominative or the objective case, as may be necessary, and the *ing* verbal will become a participle modifying the substantive. This change is fully discussed in Chapter IV, The Sentence, pages 94-96.)

- (2) *caution*: A phrase in which the gerund is the object of the preposition must have some definite word to refer to; otherwise confusion will result and a dangling construction will be created. Write:

Upon looking upward, *we* could see the aeroplane.

(*Not*: Upon looking upward, the aeroplane could be seen by us.)

By mowing continually, *we* cut the lawn in an hour.

(*Not*: By mowing continually, the lawn was cut by us in an hour.)

Historical present tense The historical present tense is the tense used, for dramatic effect, to describe past events as if they were happening at the moment of narration. Its form is like that of the regular present tense, or the present perfect tense.

caution: The use of the historical present tense is not as popular as it once was. To many readers, it seems to be an obvious, artificial, and lazy method of gaining dramatic effect, although some modern writers do use it to good advantage. Most modern authors, however, prefer to use the regular past tense in describing action that took place in the past. For discussion and illustration, see item 8 f, *verb*.

Imperative mode The imperative mode is the form of a verb used in stating a command or a strong request. It is usually recognized by the omission of the subject which, although not written or spoken, is "understood."

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At times other words in an imperative statement are also implied rather than expressed:

Go in. (You go in.)

Please come here. (You will please to come here.)

For further discussion, see item 6 *b*, *verb*.

Incomplete sentence See *fragmentary sentence*.

Indefinite adjective An indefinite adjective is an adjective which limits only vaguely the conception of a substantive:

Some people will perform *any* action for *other* reasons.

For further discussion, see item 1 *f*, *adjective*.

Indefinite article The indefinite articles *a* and *an* are adjectives which indicate that one of a group has been singled out for discussion. See *article*.

Indefinite pronoun An indefinite pronoun is a pronoun without an antecedent, like *other*, *each*, and so forth. For further discussion, see items 1 *e*, 2 *d*, *pronoun*.

Indefinite gender The indefinite gender is that quality of a substantive which indicates that the sex of the object named is unknown; as far as is known, it may be either masculine or feminine. On most occasions, a substantive of indefinite gender is referred to by a pronoun in the masculine gender:

Anyone may have *his* money refunded if *he* does not like the show.
(Thus avoiding the awkward sentence: *Anyone* may have his or her money refunded if he or she does not like the show.)

See item 5 *d*, *noun*.

Independent clause An independent clause is a clause which expresses an idea which is logically and grammatically complete although other clauses in the sentence may be omitted. See *clause*. (DIAGRAM 1-4, 29)

Indicative mode The indicative mode is that form of the verb which indicates that the speaker is making a simple statement or asking a question about an object, an action, a condition, or a state of being:

Her pen is here.

The leaf was falling rapidly.

Does he read rapidly?

For further discussion, see item 6 *a*, *verb*.

Indirect object (usage, 1; caution, 2) An indirect object is the person or thing to or for whom the action of the verb is carried out.

(1) *usage*:

- (a) The indirect object is always in the objective case, whether the preposition preceding it is expressed or implied:

He will do this favor *for me*.

He will do *me* this favor.

We sang the chorus *for them*.

We sang *them* the chorus.

- (b) If the preposition is expressed, the indirect object usually follows the direct object. If the preposition is not expressed, the indirect object usually precedes the direct object:

He gave a shove *to the ball*.

He gave the *ball* a shove.

(DIAGRAM 12)

- (2) *caution*: When the indirect object is compound, and especially when the second part is a pronoun, care must be taken to place both parts of the compound object in the objective case. Write:

Father said he would give a dime to *Jimmie and me*.

(*Not*: Father said he would give a dime to Jimmie and I.)

Mother said that Señor Aldrigo sang five songs for *Father and her*.

(*Not*: Mother said that Señor Aldrigo sang five songs for Father and she.)

Infinitive (kinds, 1; usage, 2; caution, 3) The infinitive is that form of the verb which indicates the meaning of the verb without indicating mode or person. It is composed of the form of the verb which is usually preceded by the word *to*.

- (1) *kinds*: The infinitive has two tenses, present and perfect, and (if of a transitive verb) both active and passive voices:

present active: to go, to sell, to beat

perfect active: to have gone, to have sold, to have beaten

present passive: to be sold, to be beaten

perfect passive: to have been sold, to have been beaten

(2) *usage*:

- (a) Since an infinitive is a verb form, it may take an object and may be modified by an adverb:

To hear *her* was a pleasure. (object)

To run *quickly* was impossible. (adverb)

(DIAGRAM 11, 17)

- (b) An infinitive may be used as a noun:

To see him is *to understand* him. (subject; predicate substantive)

I always like *to know* what is going on about me. (object)

I could do little except *to protest*. (object of preposition) (DIAGRAM 17)

APPENDIX A

- (c) It may be used as an adjective to modify a substantive:

He shows me the walls *to be painted*. (attributive)

This is a good place *to stop* for lunch. (attributive)

This was a *never-to-be-forgotten* day. (attributive)

He is not *to be persuaded*. (predicate) (DIAGRAM 11)

- (d) It may be used as an adverb, and modify a verb:

Jules came here *to see* you. (why)

He came *to believe* anything I told him. (figuratively, "he came where")

They bring their brushes *to be cleaned*. (why) (DIAGRAM 11)

(3) caution:

- (a) When two or more infinitives are used in fairly close proximity, it is wise to repeat *to*, the sign of the infinitive, before each one. For clearness, write:

They wanted *to sign* a lease which would release them from paying rent in the summer, and *to get out of town* immediately afterward.

(*Not*: They wanted to sign a lease which would release them from paying rent in the summer, and get out of town immediately afterward.)

- (b) Do not let an infinitive phrase dangle because its reference to a word in the sentence is not clear. Write:

To dance well, one should learn early, *or* One should learn early if he wishes to dance well.

(*Not*: To do it well, dancing should be learned early.)

To keep from going into debt, *I* pay all my bills as soon as they arrive.

(*Not*: To keep from going into debt, my bills are all paid as soon as they arrive.)

- (c) Unless the resulting construction totally distorts the meaning of a sentence or phrase, do not split an infinitive by placing modifiers between the infinitive and the *to* which precedes it. It is preferable to write:

To tell the truth always and in every way is impossible.

(*Not*: To always and in every way tell the truth is impossible.)

When Albert realized that *to stay* in college he would have *to get up* earlier every day, he groaned.

(*Not*: When Albert realized that he would have *to*, if he was to stay in college, get up earlier every day, he groaned.)

(NOTE that some authorities and authors prefer the split infinitive in sentences like these:

I thought that I could expect you *to at least arrive* on time.

He gave me *to clearly understand* that I was unwelcome.

They contend that the use of the adverb is more clearly indicated if it is placed between *to* and the verb form than if it is placed before or after.

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Other authorities insist that the split infinitive is always wrong, and that sentences should be written like:

I thought that I could expect you at least *to be* on time.

I thought that I could expect you *to be* on time at least.

He gave me clearly *to understand* that I was unwelcome.

He gave me *to understand* clearly that I was unwelcome.

The authors of this book *advise* the student not to split the infinitive until he has attained wide experience in writing. We also advise him that most instructors object to the split infinitive.)

Inflection Inflection is the term used to indicate the process of giving the changes in the forms of words to indicate changes of number, case, tense, gender, and so forth.

kinds: There are two kinds of inflection: (1) conjugation, which is the process of giving changes in the form of a verb, and (2) declension, which is the process of giving the changes in a substantive or an adjective.

Intensive pronoun An intensive pronoun is a pronoun which is used to accentuate the substantive which it follows:

I must be waited on by Swiss *himself*.

I *myself* will tend to the business.

The first part of the intensive pronoun is the personal pronoun in the *objective case*; almost never, in modern practice, is it in the possessive. For further discussion, see item *I g, pronoun*.

Interjection An interjection is a word used to show strong emotion. It has no grammatical place in the sentence construction:

Oh, I don't care if I do.

I may be cheated, but, *ye gods*, everyone is cheated now and then.

We went to the zoo and saw — *oh*, lots of things. (DIAGRAM 30)

Interrogative pronoun An interrogative pronoun is a pronoun used in asking questions, like *what*, *which*, or *who*. For further discussion, see item *I c, pronoun*.

Intransitive verb An intransitive verb is a verb which indicates that the subject performs an action which is complete in itself. An intransitive verb does not need an object to complete its meaning, nor can an intransitive verb have a passive voice:

The second baseman fainted, and Babe Ruth slid back to base.

The telephone rang.

For further discussion, see item *I b, verb*.

(DIAGRAM 1)

APPENDIX A

Mode Mode is the form of a verb used to indicate the manner in which an action is described.

- (1) *kinds*: (a) The indicative mode shows that the action was described in a simple statement or in a question. (b) The imperative mode shows that the action was expressed as a command or strong request. (c) The subjunctive mode shows that the action is either expressed as a wish, an improbability, a supposition, or a statement contrary to fact:

(a) I shall go downtown.

(b) Go downtown.

(c) I wish you would go downtown.

If I were in Toledo, as I had planned to be, you would be in a bad way.

For further discussion and illustration, see item 6, *verb*.

Nominative case The nominative case is the quality of a substantive (shown by position or by change in form) which indicates that the substantive is (a) the subject of a verb, (b) the predicate substantive of a copulative verb, (c) in apposition to a word in the nominative case, (d) the subject of an elliptical clause, or (e) a word of direct address:

(a) *He* likes me.

(b) Mr. Hendricks is now our *lawyer*.

(c) I, *Jack Turner*, will do it.

(d) Are you as tired as *I*?

(e) *John*, you do it.

For further discussion and illustration, see *case*.

(DIAGRAM 1)

Non-restrictive clause A non-restrictive clause is a dependent clause which may be omitted from a sentence without vitally changing the meaning of the sentence. For discussion, see items 2, 3, *clause*; also Chapter V, The Sentence, pages 141-142.

Noun (kinds, 1; usage, 2; case, 3; number, 4; gender, 5; person, 6) A noun is a word which names a person, place, thing, group, or state of being.

- (1) *kinds*: Nouns are divided into two main classes.

(a) A proper noun is the name of a particular person, place, or thing, as distinguished from a group of persons, places, or things:

Theodore Dreiser and *Sherwood Anderson* are modern American authors.

The *King of Sweden* is, so they say, unlike other kings.

The *City of New York* is only one city in a state containing many cities.

- (b) A common noun is the name of one or more of a group of persons, places, things, conditions, or ideas. A common noun is (1) concrete if it names an object which can be apprehended by one of the five

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senses; (2) abstract, if it names an intangible idea or condition, and (3) collective (collective nouns are concrete) if it names a group of things thought of as a unit or a mass:

- (1) The *book* was taken from the front *porch* to the living *room*.
We went into the *city*, where we bought several *pairs* of *shoes*,
an *overcoat* each, and one *suit* for me.
- (2) He insisted that the *truth* about the *situation* would never be known.
He steadfastly pursued the *idea* that, no matter how minor all the *principles* were, they were important if we were to verify our *theory*.
- (3) The *flock* was taken near the fence, where the rams were separated into one *group* and the ewes into another *group*.
The *mob* circled around the statue. It was evident that they wanted a new kind of government.

(2) *usage*: A noun may be used as:

(a) the subject of a verb:

John raked the yard, and *Bill* the grass.

The *highway* wound over the foothills.

(DIAGRAM 1, 2)

(b) the object of a verb or a verbal, an indirect object, or an objective complement:

Please give me a *cigarette*.

Watching the *stars* as they came out, he told *Harry* their *names*.

(DIAGRAM 2, 10, 12)

He later made his life a *success*.

(DIAGRAM 4)

To swim a wide *river* frequently takes more *energy* than one believes.

(DIAGRAM 11)

(c) the predicate substantive of a copulative verb:

Mr. Hatch is our *friend*.

That the sun will rise every morning is a universally accepted *truth*.

(DIAGRAM 3)

(d) the object of a preposition:

The book of *rules* was presented to *Myron* with our *compliments*.

(DIAGRAM 8, 9)

(e) a word of direct address:

You, *son*, must not do that again.

Give it to me, *Marion*.

(DIAGRAM 31)

(f) an appositive:

Harper, the *teacher*, walked slowly from the room.

We asked Shelton, the *astronomer*.

(DIAGRAM 33)

(g) as a word denoting possession, and, consequently, as an adjective:

Howard's books were scarlet.

The *man's* coat was ripped by *Skinny's* dog.

(DIAGRAM 5)

APPENDIX A

- (h) occasionally, as an adjective:

The *iron* bucket had rusted.

The *stone* fence had just been built.

The *kitchen* stove was used to heat the dining room. (DIAGRAM 5)

- (i) occasionally, in an adverbial capacity:

The lecture was an *hour* long.

I was called *home*. (DIAGRAM 7)

- (3) *case*: Although a noun is said to have three cases, the nominative, the possessive, and the objective, it changes its form only to show the possessive. For this reason the rules for the nominative case and the objective case have been omitted here. They are discussed fully under *case*.

The possessive case of nouns is used to indicate who or what possesses or owns something:

The *workers'* protests were allowed.

Billie's hat, which Mary was wearing, was blue. (DIAGRAM 5)

The possessive case of nouns is formed in the following manner:

- (a) to singular nouns are added an apostrophe and an s:

boy . . . boy's Charles . . . Charles's . . .

lady . . . lady's

- (b) to plural nouns ending in s, merely the apostrophe is added:

authors . . . authors' boys . . . boys'

ladies . . . ladies'

- (c) to plural nouns not ending in s are added the apostrophe and the s:

children . . . children's men . . . men's

women . . . women's

- (d) to compound nouns not ending in s are added the apostrophe and the s:

brother-in-law . . . brother-in-law's house

representative-at-large . . . representative-at-large's majority

(NOTE that, except for nouns naming time and measurement and money, inanimate objects which possess a quality or a condition must not be placed in the possessive case. The possession must be indicated by a prepositional phrase. It is considered good form to write:

The head of the central office was here.

(Not: The central office's head was here.)

The president *of the university* spoke.

(*Not: The university's president spoke.*)

It is, however, permissible to write:

Within *an hour's* time he was back.

He fell *the rope's* length before he caught himself.

I want a *dollar's* worth of sandwiches.)

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- (4) *number*: A noun is (a) singular if it names only one thing and (b) plural if it names two or more. (c) Collective nouns are generally singular, but (d) a collective noun may be either singular or plural, according to the meaning of the sentence containing it:

- (a) The *secretary* agreed to spell the *word* as I did.
- (b) The *secretaries* agreed to spell the *words* as I did.
- (c) The *flock* was taken to the barnyard.
The *mob* was repelled.
- (d) This *kind* of furnace will not heat your house.
These *kinds* of furnaces will not heat your house.
The European *council*, the paper reports, is agreeing to the plan.
The European *council*, the paper reports, are disagreed about the plan.

- (5) *gender*: Nouns are usually:

- (a) masculine gender if the object named by them is of the male sex:
The *boy* approached the *man*.
- (b) feminine gender, if the object named is of the female sex:
The *girl* approached the *woman*.
- (c) neuter gender, if the object named is inanimate:
I put the *stone* on the *bookcase*.
- (d) indefinite, if the object named has a sex but the sex is unknown:
The *child* approached the *people*.

(NOTE that when a noun of indefinite gender is referred to by a pronoun, the pronoun, unless the context gives a different indication, is placed in the masculine gender. See *gender* for example.)

- (e) arbitrary, when certain nouns like *winter* and *time* are assumed to have masculine gender and when others, like *summer*, *moon*, and *ship*, are assumed to have feminine gender.

- (6) *person*: All nouns, since they name objects or ideas, are in the third person.

Number Number is that quality of a word, shown by its form, which indicates how many objects, actions, or qualities are being named. Nouns, pronouns, verbs, and some adjectives change their form, to show number. For discussion and illustration, see item 4, *noun*, item 2, *pronoun*, item 5, *verb*, and item 3, *adjective*.

Objective complement The objective complement is a word which explains what has happened to the direct object of a transitive verb. In other words, it completes the meaning of the predicate by explaining the appearance or the condition of the direct object. The objective complement may be either a substantive or an adjective:

- We appointed Elmer temporary *chairman*. (noun)
- They labeled him *scapegoat*. (noun)
- He made the design *modern*. (adjective)
- Tom Sawyer finally got the fence *white-washed*. (adjective)

(DIAGRAM 4)

APPENDIX A

Object of preposition The object of a preposition is the substantive which the preposition joins to some other word in the sentence. Whether the substantive changes its form or not, it is considered to be in the objective case. Any word or any expression which may be used as a substantive may be used as the object of a preposition.

Give the book to *Harry* with my *compliments*. (nouns)

I should like you to come with *me*. (pronoun)

He was dismissed for *selling* candy on the school *ground*. (gerund),
(noun)

I could do little except to *protest*. (infinitive) (DIAGRAM 8, 9)

For further discussion, see *noun*; item 4 c, *case*; items 8 c, 9 g, *pronoun*; item 1 a, *gerund*; item 2 b, *infinitive*.

Object of verb The object of a verb is the person or thing which receives the action stated by the verb.

Bring the *ball* here.

He drove the *machine* rapidly.

The object must always be a substantive. For further discussion, see *substantive*; also item 4 a, *case*. (DIAGRAM 2)

Object of verbal The object of the verbal is the word which names the thing receiving the action indicated or named by the verbal. For further discussion, see item 1 b, *gerund*; item 2 a, *infinitive*; item 2 b, *participle*.
(DIAGRAM 10, 11, 14, 17, 18, 19)

Parallel structure Parallel structure is the placing of similar thoughts in similar grammatical structures. For instance, two similar subjects, two objects of the same preposition, or two sentences expressing similar or contrasting thoughts, should be in the same form. All similar parts of sentences should be placed in parallel structure if they are similar in meaning:

Rowing and *swimming* are great sports. (gerund subjects)

To row and *to swim* are what I like to do. (infinitive subjects)

He came with *tackle* and *line*. (noun objects of preposition)

His ancestors came from both *city* and *town*. (noun objects of preposition)

He entered the lists and *he conquered all opponents*. (parallel clauses)

With a consistency that was remarkable, he overcame all opposition.

With an inconsistency that was also remarkable, he passed favors to friend
and foe. (parallel sentences) (DIAGRAM 24-29)

For a further discussion, see pages 129-133, Chapter V, The Sentence.

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Participle (kinds, 1; usage, 2; caution, 3) A participle is a verbal used as an adjective.

(1) *kinds*: There are three participles. (a) The present participle ends in *ing*.

(b) The past participle ends usually in *d* or *ed*, *t*, *n*, or *en*. (c) The past perfect participle consists of the present participle *having* plus a past participle. All three must be used as adjectives or parts of verbs:

(a) She is a *charming* lady.

The *raging* tide is at its height.

(b) The *trapped* bird did not live long.

He talked a lot about what he called his "*loved ones*."

(c) *Having given* me the letter, Betty did not dare ask for it again.

The train, *having crossed* the bridge just five minutes before, was not wrecked when the structure fell.

(2) *usage*:

(a) Since a participle is an adjective, it must modify only a substantive; the substantive it modifies is sometimes called its antecedent:

The *rolling stone* gathers no moss.

Morris did not understand my *inquiring* attitude. (DIAGRAM 6)

(b) Since the participle is formed from a verb, the participle may have an object or an indirect object, and may be modified by an adverb:

Handing *me* the *book*, he went back to the library. (indirect object; direct object)

Laughing *quietly*, I went behind the *tightly* drawn curtains. (adverb; adverb) (DIAGRAM 10)

(3) *caution*: Be certain that there is a substantive present for the participle to modify, and that the substantive to be modified is immediately clear. The *dangling participle* should always be avoided. Write expressions like the following:

Having just come into the house, *I* was surprised at the change in the front room. (Not: Having just come into the house, the change in the front room surprised me.)

Feeling tired, *I* occupied the only bed.

(Not: Feeling tired, the only bed was occupied by me.)

(NOTE that there is a full discussion of the dangling participle in Chapter IV, The Sentence, page 91.)

Passive voice The passive voice is that quality of a verb (indicated by form) which shows that the subject of the verb receives the action, that it is acted upon:

I was bitten by the dog.

The ball *was hit* far and wide, and *was never found*.

For further discussion and illustration, see item 3 b, *verb*.

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Past perfect tense The past perfect tense is the tense of a verb which indicates that an action was *completed by some definite time* in the past.

He *was gone* by the time I arrived.

The fly *had escaped* by the time I found the fly-swatter.

For further discussion, see item 7 *e, verb*.

Past tense The past tense is the tense which indicates that an action has taken place at some time in the past, although the exact time of the action is unknown.

You *were* with me.

He *drove* downtown, *parked* the car, and *went* into the store.

For further discussion, see item 7 *b, verb*.

Perfect tenses The perfect tenses are those tenses which indicate action completed by some definite time. The past perfect tense indicates action completed by some definite time in the past; the present perfect indicates action completed at the present time, and the future perfect indicates action which will be completed by a definite time in the future. For discussion and illustration, see item 7, *verb*.

Person Person is that quality of a word (shown by its form) which indicates whether the speaker is talking about himself (first person), to someone (second person), or about someone or something (third person). Pronouns and verbs are the only words which change their form to show a change in person. Nouns are always considered to be in the third person. For further discussion, see item 3, *pronoun*; item 6, *noun*; and item 4, *verb*.

Personal Pronoun A personal pronoun is a pronoun which is used instead of the name of a person or thing.

John is here; *he* has brought some fish.

Mother called, "Pete!" but *I* did not hear *her*.

I looked at Ethel, but *I* did not speak to *her*.

For discussion, see *pronoun*.

Phrase (kinds, 1; usage, 2) A phrase is a group of words having neither subject nor predicate, and used as a single part of speech. Sometimes any group of words like a subject and its modifiers is called a phrase, but in this book we have used the term only when referring to a group of words used as a single part of speech.

(1) *kinds*: Like clauses, phrases may be restrictive and non-restrictive. Like clauses, the restrictive phrase is one which may not be omitted without changing the vital meaning of the sentence and the non-restrictive phrase is one which may be omitted:

restrictive: The boy *with the cap* is my brother.

(The boy is my brother)

The house *at the bottom of the hill* is hers.

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non-restrictive: He reached me, *with his unclean hands*, as I was going up the stairs.

(He reached me as I was going up the stairs.)

He typed over one hundred words a minute, *not counting mistakes*.

(He typed over one hundred words a minute.)

Restrictive or non-restrictive phrases may be:

- (a) prepositional, when composed of a preposition plus an object, with or without modifiers:

Read this book *for me*, and I will then take it back *to the library*.

Over the hill lay the meadow land. (DIAGRAM 8, 9)

- (b) participial, when composed of a participle plus its modifiers or direct or indirect objects:

Disliking the practice heartily, he would not consent.

Having never believed in me until that moment, he suddenly changed his opinion.

Completed at last, the book was still not a masterpiece. (DIAGRAM 10)

- (c) gerund, when composed of a preposition plus a gerund with or without modifiers and completing elements:

Upon his hearing of the wreck, Lou hastened to saddle the horse.

For swimming I do not like a cap.

- (d) verb, when composed of an auxiliary verb plus a form of a principal verb:

We *were searching* for the lost treasure.

He *had been voting* since he was twenty-one.

- (e) absolute, when composed of a substantive plus a participle, and when modifying an entire clause rather than any word in the clause:

The fence, *the cows having knocked it over*, looked useless.

The dirt having caved in twice upon the workmen, the excavation was abandoned. (DIAGRAM 14)

- (2) *usage*: A phrase may be used as (a) a substantive, (b) an adjective, (c) an adverb, or (d) a verb:

- (a) subject: *For me to go* was foolish.

object: He began *building a house*.

predicate substantive: To go is *to court disaster*.

- (b) The horse, *jumping over the fence*, ran away.

The man *with the wooden leg* moved rapidly. (DIAGRAM 8, 10)

- (c) I went downtown *for my mother*.

I got the axe *for Bill to sharpen*. (DIAGRAM 9)

- (d) He *had had* a good time.

They *were making* dolls out of the rags I *had given* them.

(DIAGRAM 1, 2, 3)

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Plural Plural is the term used to designate that more than one object, quality, or action has been named. See item 4, *noun*; item 2, *pronoun*; item 3, *adjective*; and item 5, *verb*.

Possessive Adjective Possessive adjectives are adjectives consisting of the possessive forms of the personal and relative pronouns. They differ from possessive pronouns in the fact that a possessive pronoun may stand without another substantive, but a possessive adjective must have a substantive to modify.

My hat is on *your* bookcase. (possessive adjectives)

Mine is here. (possessive pronoun)

Your violin is better than *their* violins. (possessive adjectives)

Yours is better than *theirs*. (possessive pronouns)

For further discussion, see item 1 d, *adjective*; item 8 b, *pronoun*.

Possessive case The possessive case is the form of a substantive which indicates that the object named possesses or owns something:

My hat is smaller than *Jim's*.

For further discussion, see item 3, *case*.

Possessive pronoun See *possessive adjective*.

Predicate The predicate is that part of a sentence which makes a statement about the subject. A predicate must have a verb. As the verb requires, it may have an object, an objective complement, or a predicate substantive or adjective, and as many modifiers as are necessary. See pages 65-70, Chapter IV, The Sentence, for a complete discussion of the predicate. (DIAGRAM I-4)

Predicate adjective A predicate adjective is an adjective used to complete the meaning of a copulative verb:

This is *blue*, but that is *red* and *white*.

For further discussion, see item 1 b, 2, 3, 4, *adjective*. (DIAGRAM 3)

Predicate complement A predicate complement is a word which completes the meaning of the copulative verb. It is either a substantive or an adjective. See *predicate substantive* and *predicate adjective*.

Predicate nominative See *predicate substantive*.

Predicate substantive A predicate substantive is a substantive used to complete the meaning of a copulative verb:

He is a good *gardener*, but he would rather be a poor *doctor*.

For a further discussion, see item 2 c, *noun*; item 8 a, *pronoun*; item 1 a, *gerund*; item 2 a, *phrase*; item 3 a, *clause*. (DIAGRAM 3)

Preposition (usage, 1; caution, 2) A preposition is one of the eight principal parts of speech. It is used to show the relation between a substantive and another word in the sentence. That is, it shows the position,

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proximity, distance, and so forth, of its object in relation to the position, proximity, distance, and so forth of another word. Its meaning is never completed until a substantive (its object) is expressed (generally after it).

- (1) *usage*: The object of a preposition must be in the objective case, a fact which is important when the object is a pronoun:

Do this *for me*.

The insult went *over my head*.

The river stretched *beyond me*.

(DIAGRAM 8, 9)

- (2) *caution*: prepositions must not be confused with conjunctions, which are used merely to connect. Especially must the student be careful when joining the expressed parts of a clause which is partially elliptical to the rest of the sentence. On such an occasion he must use a conjunction, and *not* a preposition. Write correctly:

He writes as poorly as *I*. (*Not*: He writes as poorly as *me*.)

He is taller than *I*. (*Not*: He is taller than *me*.) (DIAGRAM 13)

(NOTE that *as*, *than*, and so forth are conjunctions, not prepositions.

Conjunctions have no effect upon the case of the substantive following them.)

Prepositional phrase A prepositional phrase is a group of words consisting of a preposition plus an object, used as a single part of speech. The object may or may not have modifiers:

I went *toward the boat*.

He jumped *over the pipe*.

(DIAGRAM 8, 9)

Principal clause See *independent clause* or item 1 *a, clause*.

Principal parts of sentence The principal parts of a sentence are the parts which are necessary to make a complete statement. The principal parts are the subject, verb, object, predicate substantive or predicate adjective, and the objective complement. For a full discussion of these principal parts, see Chapter IV, The Sentence.

Principal parts of verb The principal parts of a verb are those forms which are used in forming tense, mode, person, and so forth. They are (1) the present, first person singular form, (2) the past, first person singular, and (3) the past participle. The student who knows these principal parts can compose all the forms of a verb. Since a list which would be really valuable for reference would have to contain several hundred verb forms, we refrain from listing any here. When in doubt the student may refer to any standard dictionary.

Principal verb A principal verb is a verb which is used with an auxiliary in forming verb phrases:

The driver was *going* too fast for comfort.

He had *driven* the ball over two hundred yards.

We have *chased* the gangsters from the city.

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Pronominal adjective. See *possessive adjective*.

Pronoun (kinds, 1; number, 2; person, 3; gender, 4; case, 5; agreement, 6; reference, 7; usage, 8; caution, 9) A pronoun is a word used to take the place of a noun, or to stand for a noun. In the sentence,

Martha came into the room; *she* sat down immediately,

she takes the place of Martha. In the sentence,

Who asked that question?

who stands for a noun.

(1) *kinds*:

- (a) Personal pronouns are pronouns which stand for persons or things; the personal pronouns are *I, you, he, she, it, we, you, and they*:

I will come into the room; then *you* exclaim, "Bert!"

Hand Bernice the book; *it* is *hers*.

- (b) Demonstrative pronouns are pronouns which stand for things that are pointed out; they are *this, that, these, those*:

Where is the book? Is *this* it?

Where is the book? Is *that* it?

Where are the books? Are *these* they?

Where are the books? Are *those* they?

(NOTE that *this* and *these* stand for things which are near, and *that* and *those* for things which are at a distance, or which are at a greater distance than the objects which are pointed out by *this* and *these*.)

- (c) Interrogative pronouns are pronouns used in asking questions; they are *who, which, what*:

Who came with you?

What did you say?

Which do you want?

- (d) Relative pronouns are pronouns which introduce dependent clauses at the same time that they refer to substantives; they are *who, which, what, that*, and combinations like *whoever* and *whichever*.

This is the pump *which* will not work.

If I ever find the man *who* did that, I'll make him pay for it.

Did you ever see the cat *that* talks?

- (e) Indefinite pronouns are pronouns which need not refer to a definite antecedent; a few of them are *one, anyone, each, and any*:

Anyone can do the work if he will try.

Each of the men refused to clean the sidewalk.

Another may come along any minute.

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- (f) Reflexive pronouns are personal pronouns to which *self* or *selves* has been added; they are used as direct or indirect objects, or as objects of prepositions:

He brought it upon *himself*.

Mr. Bridges told me that I must correct *myself*.

- (g) Intensive pronouns are like reflexive pronouns in form, but they are generally used immediately after their antecedents for the purpose of emphasis:

The great Compolic *himself* will be there.

You *yourself* are the only one who can improve your writing.

Yes, it was the soldiers *themselves* who set fire to their tents.

- (2) *number*: Pronouns, like nouns, usually change their form to show whether they refer to one thing or to more than one thing. They are, in other words, either singular or plural. We shall see, under agreement, how their number is determined.

- (a) All personal pronouns (except the second person pronouns) change their form to show number:

<i>singular</i>	<i>plural</i>
<i>I</i> shall be here.	<i>We</i> shall be here.
<i>He</i> will be here.	<i>They</i> will be here.
<i>She</i> will be here.	<i>They</i> will be here.
<i>It</i> will be here.	<i>They</i> will be here.

- (b) Demonstrative pronouns change their form only to show number:

<i>singular</i>	<i>plural</i>
this	these
that	those

- (c) Interrogative and relative pronouns do not change their form to show change in number.

- (d) Indefinite pronouns do not change their form to show change in number. They are either singular or plural:

<i>singular</i>	<i>plural</i>
each	few
one	several
neither	all
either	many
anyone	etc.
someone	
etc.	

(NOTE that *none* was until recently considered singular because it was a contraction of *no one*. Modern practice, however, has caused it to be considered either singular or plural, as shown in the following sentences:

Is there a hat there? No, *none* is here.

Of all the boys in my fraternity, *none are* going to the circus.)

- (e) Reflexive and intensive pronouns, like the personal pronouns from which they are formed, change their form to show change in number.

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- (3) *person*: Only personal pronouns change their form to show change in person. The first person (*I, we*) stands for the person talking; the second person (*you, you*) stands for the person spoken to; the third person (*he, she, it; they*) stands for the person or thing spoken of.
- (4) *gender*: Only personal pronouns in the third person, singular, change their form to show a change in gender:
- masculine gender: he
feminine gender: she
neuter gender: it
- (5) *case*: Only personal pronouns and their compounds, and some relative pronouns, change their form to show change in case. The following tables of the personal pronouns will show the change:

NOMINATIVE CASE

	<i>singular</i>	<i>plural</i>
first person:	I	we
second person:	you	you
third person:	he, she, it	they

POSSESSIVE CASE

	<i>singular</i>	<i>plural</i>
first person:	my, mine	our, ours
second person:	your, yours	your, yours
third person:	his; her, hers; its	their, theirs

OBJECTIVE CASE

	<i>singular</i>	<i>plural</i>
first person:	me	us
second person:	you	you
third person:	him, her, it	them

The relative pronouns are declined as follows:

NOMINATIVE CASE

singular and plural
first, second, third persons: who, that, which

POSSESSIVE CASE

singular and plural
first, second, third persons: whose

OBJECTIVE CASE

singular and plural
first, second, third persons: whom, that, which

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- (6) *agreement*: A pronoun must agree with its antecedent in person, number, and gender, but its case depends upon its use in the sentence or clause:

Give the drink to Charles; *he* needs refreshment.

(Charles: third person, singular, masculine
he: third person, singular, masculine)

Here are some old pictures; *they* should be interesting.

(pictures: third person, plural, neuter
they: third person, plural, neuter)

I am here; come and get *me*.

(I: first person, singular, indefinite
me: first person, singular, indefinite)

Father talked to Peter and *me*; *he* told *us* about his work.

(Father: third person, singular, masculine
he: third person, singular, masculine
Peter and me: first person, plural, masculine
us: first person, plural, masculine)

[NOTE that if the gender is not clear or is unknown or, as may happen when there is a compound antecedent, both masculine and feminine, the gender is arbitrarily said to be masculine:

Joanna and Billy looked around; *they* seemed pleased.

(Joanna: third person, singular, feminine plural
Billy: third person, singular, masculine
they: third person, plural, masculine)

The man and the woman looked around; each laughed at *his* gift.

(man: third person, singular, masculine plural
woman: third person, singular, feminine
each: third person, singular, indefinite
his: third person, singular, masculine).]

- (7) *reference*: All pronouns except interrogative and indefinite pronouns must have a definite antecedent to which to refer:

Bob was on the hill; he could not hear well.

(antecedent: Bob
pronoun: he)

The car which had been stolen was recovered.

(antecedent: car
pronoun: which)

He needs a pencil. May he have this?

(antecedent: he
pronoun: he
antecedent: pencil
pronoun: this)

(NOTE that the reference of pronouns is so completely discussed on pages 82-85 and 96-97 that nothing more need be said about the subject here.)

- (8) *usage*: Most difficulties concerning the uses of pronouns center on *agreement* and *case*. Agreement we have already dealt with in item 6; in

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item 5 we have listed the forms of the pronouns in different cases, numbers, genders, and persons. It remains for us to point out that pronouns are used, in their cases, exactly as are nouns. In other words:

(a) a pronoun in the nominative case may be:

the subject of a verb: *We* are here. Do *you* intend to stay?

I do not like people *who* interfere.

Give me the pen. *That* will do.

(DIAGRAM 1-4)

the predicate substantive: It is *I*.

The lawyer is *he*.

(DIAGRAM 3)

(NOTE that there is, at the present writing, a strong attempt being made by some authorities to admit to good standing the use of the pronoun in the objective case as the predicate substantive of a form of *to be*; that is, to permit:

It is *me*.

The lawyer is *him*.

Such a usage, because it is indeed common, must be admitted as permissible in *speech*, although the person who prides himself upon the exactness of his language will not follow it. No person with any pretension at all to education or training will *write* such colloquialisms.

We must grant that since "It is *me*" and "It is *him*" are, at the present time, found in colloquial use throughout the United States, such expressions will some day become permissible in formal writing. But they have not yet become permissible.)

(b) A pronoun in the possessive case may be used to:

show possession: The pencil is *mine*.

Is this *yours*?

modify a gerund: He had not heard of *my* coming.

(c) A pronoun in the objective case may be used as:

the object of a transitive verb or a verbal:

He pushed *me* against the fence.

Tom Smith is the man *whom* everybody wants to see.

(DIAGRAM 2, 10, 11, 15, 19)

the indirect object of a verb:

They sent *her* an invitation.

We gave *him* permission to go.

(DIAGRAM 12)

the object of a preposition:

Above *me* was the hated picture.

The worst of the trip lay behind *them*.

(DIAGRAM 8, 9)

the assumed subject of an infinitive:

I expected *her* to do better than that.

Do you expect *me* to finish by five o'clock?

(DIAGRAM 18)

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(9) *caution:*

- (a) Remember that in elliptical expressions the subject of the understood verb should be in the nominative case. Write:

See if you can do it as well as *I*.

(*Not:* See if you can do it as well as *me*.)

I cannot consider Lily Pons and John Charles Thomas as equals; it seems to me that she sings better than *he*.

(*Not:* . . . it seems to me that she sings better than *him*.)

- (b) Remember that parenthetical expressions like *he says*, *it seems to me*, and *he thought*, which may at times intervene between a relative pronoun and its verb, do not alter the fact that the relative pronoun, when it is the subject of a verb, should be in the nominative case. Write:

The man *who*, he says, will arrive first will be Paddock.

(*Not:* The man whom, he says, will arrive first will be Paddock.)

Marjorie is the girl *who*, we think, deserves the prize.

(*Not:* Marjorie is the girl whom, we think, deserves the prize.)

David is the artist *who*, it seems to me, deserves the award.

(*Not:* David is the one, whom, it seems to me, deserves the award.)

(DIAGRAM 30-32)

- (c) Remember that when a clause is the object of a preposition, the subject of the clause must be in the nominative case. Write:

I had to accept criticism from *whoever* felt like criticizing me.

(*Not:* I had to accept criticism from whomever felt like criticizing me.)

It is very unlikely that Congress will give the medal to *whoever* flies across the ocean. (*Not:* It is very unlikely that Congress will give the medal to whomever flies across the ocean.) (DIAGRAM 23)

- (d) Remember that the possessive case of personal and relative pronouns is *not* formed by the use of the apostrophe and *s*, but that they have separate forms for the possessive case. Write:

I gave the horse *its* oats. (*Not:* I gave the horse *it's* oats.)

The fault was *theirs*. (*Not:* The fault was *their's*.)

I am the one *whose* name you wanted.

(*Not:* I am the one *who's* name you wanted.)

- (e) Indefinite pronouns like *anyone*, *other*, and *each*, however, do form their possessive case in the regular manner:

I will not take *anyone's* word for it.

The *one's* book was red; the *other's* was green.

- (f) When a pronoun is used before a verbal, the pronoun is usually placed in the possessive case. Write:

His going will make no difference.

(*Rather than:* Him going will make no difference.)

I admire *his* being able to finish.

(*Rather than:* I admire him being able to finish.)

She would not hear of *my* eating.

(*Rather than:* She would not hear of me eating.)

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(NOTE that there is one exception to this rule. If the author, for some reason, wishes to stress the pronoun, he may place it in the objective case. The gerund then becomes a participle modifying the pronoun. For an analysis of this construction, see Chapter IV, The Sentence, pages 94-96.)

- (g) Be careful, when the last part of a compound object of a preposition is a pronoun, to place the pronoun in the objective case. Write:

This must be between you and *me*.

(*Not*: This must be between you and I.)

The hostess seemed to look straight through her husband and *her*.

(*Not*: The hostess seemed to look straight through her husband and she.)

Relative adjective A relative adjective is an adjective which modifies at the same time that it introduces a dependent clause. Relative adjectives are usually relative pronouns in the possessive case.

Ted is the athlete *whose* grades are high.

For further discussion, see item 1, *adjective*.

Relative pronoun A relative pronoun is a pronoun which connects a dependent clause to a word at the same time that it takes the place of a substantive. For further discussion see items 1 *d*, 5, 7, 9 *d*, *pronoun*.

Sentence A sentence is a group of words containing a subject and a predicate, and making a statement which is logically complete. The statement is usually about a phase of a thought or action rather than about a complete thought or action. For a more complete definition the student is advised to read carefully pages 65-74, Chapter IV, The Sentence.

kinds:

- (a) A simple sentence contains only one clause, which must be independent:

I shall go with you.

The letter will not arrive on time. (DIAGRAM 1)

- (b) A compound sentence contains only independent clauses; there may be two, or more than two:

I shall go with you, but I shall not buy anything. (DIAGRAM 29)

The letter will not arrive on time, and I shall not have enough money.

- (c) A complex sentence contains only one independent clause, and one or more dependent clauses:

I shall go with you if you will let me.

The letter will not arrive on time unless Mother has sent it by special delivery. (DIAGRAM 15, 16, 20-23)

- (d) A compound-complex sentence contains two or more independent clauses, and one or more dependent clauses:

I shall go with you, but I shall not buy anything unless it is very cheap.

The letter will not arrive on time unless Mother sent it by special delivery, and, consequently, I shall not have any money.

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(e) A fragmentary sentence is one in which some or all of the principal parts are unexpressed though clearly understood:

"Shall I throw the book?" "Don't."

His course was erratic. *Now right. Now left. Back and forward.*

We stopped trying to follow him.

Shall *Shall* is an auxiliary verb used with a principal verb to form a verb phrase. Under this head we shall also discuss another auxiliary, *will*, and the related forms *should* and *would*. The distinctions between *shall* and *will*, and those between *should* and *would*, have almost completely disappeared in colloquial speech, and are rapidly disappearing in formal writing. Under the following conditions, however, authors who prefer to be exact in their writing use *shall* and *will*, *should* and *would*, as indicated:

simple futurity: In the first person, use *shall*; in the second and third, use *will*:

I *shall* go about four o'clock.

You *will* go about four o'clock.

He *will* go about four o'clock.

determination, promise, or command: In the first person, use *will*; in the second and third, use *shall*:

I *will* go at four, in spite of what you say.

You *shall* go at four, in spite of what you say.

He *shall* go at four, in spite of what you say.

duty, obligation, and after demands or commands: use *should* in all persons:

I *should* go at four, for that is the time for which she asked me.

You *should* go at four, for that is the time for which she asked you.

They *should* go at four, for that is the time for which she asked them.

Tell them that they *should* stop making that noise.

weak desire: use *should* in the first person; in the second and third, use *would*:

I *should* like to go, but I don't suppose I shall be able to.

You *would* like to go, but you know you can't.

He *would* like to go, but he knows he won't.

fact, habit, or customary action in the past, and after a wish: use *would* in all persons:

I *would* go down the garden path every afternoon at four.

You *would* go down the garden path every afternoon at four.

He *would* go down the garden path every afternoon at four.

I wish you *would* stop that noise.

In other circumstances, use *should* and *would* as the future of *shall* and *will* according to the rules for the latter auxiliaries.

APPENDIX A

When asking a question, use *shall*, *will*, *should*, *would* according to the form expected in the answer.

Should See *shall*.

Sign of the infinitive The sign of the infinitive is *to*, which is not to be confused with the preposition which is spelled in the same way. *To* is the sign of the infinitive in expressions like *to see*, *to hear*, *to go*. It is a preposition introducing phrases in expressions like *to me*, *to the barn*, and *to the sky*.

Simple sentence A simple sentence is a sentence which contains only one clause. The clause must, of course, be independent:

The automobile rolled down the hill.

The snow beat and pounded against the windows. (DIAGRAM I)

Singular Singular is a term applied to the number of a substantive or an adjective, and denotes that only one of something is being discussed: *boy*, *horse*, *tractor*.

Split infinitive A split infinitive is an infinitive in which a modifier separates *to* and the verb form. See note to item 3 c, *infinitive*.

Subject The subject of a sentence, of a clause, or of a verb, is a substantive which names the person, thing, condition, or action about which the predicate makes a statement:

Louis walked down the stairs which *he* had just built.

That he did not go is a fact. (DIAGRAM I-4)

A subject may be a single word, as it is in the first sentence, or a group of words used as a single word, as it is in the second. A subject is "real" if it is the logical subject of the action or "delayed" if it is used with a "grammatical" or "apparent" subject. *It* and *there* are grammatical subjects in the following sentences:

It is true that the facts are not known. (*That the facts are not known* is the real, or delayed, subject)

There need be nothing more said about it. (*Nothing more* is the real, or delayed, subject.)

Subjunctive mode The subjunctive mode of a verb is the mode which indicates that a statement which is being made is a wish, an improbability, a supposition, or is about a condition contrary to fact. For discussion and illustration, see item 6 c, *verb*.

Subordinate clause See *dependent clause*.

Subordinating conjunction A subordinating conjunction is a conjunction which introduces a dependent clause. For further discussion, see *conjunction*.

Substantive A substantive is any word or group of words which is used to name something. A substantive may be (a) a noun, (b) a pronoun, (c) a phrase, (d) a clause, (e) a gerund, or (f) an infinitive:

- (a) Give the *book* to *Charles*.
- (b) Give *me* the book and *I* will open *it* to the right page.
- (c) *To see the train come in* was exciting.
- (d) He said *that he had no tomatoes this year*.
- (e) *Climbing* is almost impossible here.
- (f) *To climb* will be almost impossible.

The uses of substantives are given under the headings of *noun*, *pronoun*, and so forth.

Superlative degree The superlative degree is the term applied to the form of adjectives and adverbs which shows that the qualities of more than two things are being compared:

- He is the *happiest* man I have ever known.
- Of the five boats, his went *most rapidly*.

For further discussion, see item 2 c, *adjective*; item 1 c, *adverb*.

Tense Tense is the quality of a verb, shown by its form, which indicates the time of action. For discussion and illustration, see item 7, *verb*.

Transitive verb A verb is said to be transitive when the action performed by its subject affects another substantive called its object. For discussion and illustration, see item 1 a, *verb*. (DIAGRAM 2)

Verb (kinds, 1; principal parts, 2; voice, 3; person, 4; number, 5; mode, 6; tense, 7; tense sequence, 8; agreement, 9; verbals, 10) A verb is a word which states the existence of, a condition of, or an action performed by, its subject, which is always a substantive.

(1) *kinds*:

- (a) A verb is said to be transitive when the action performed by its subject affects another substantive, called its object. In simpler words, a transitive verb is one which requires an object:

The messenger unintentionally knocked the sign down.

He drove his horse to the gate.

He flashed the light into my face.

(DIAGRAM 2, 4)

- (b) A verb is said to be intransitive when the action performed by its subject *does not* affect another substantive. It does not require an object:

The stone fell from its place in the wall.

The sun rises every morning.

He arrived in time for the first act.

(DIAGRAM 1)

APPENDIX A

(NOTE that some verbs may be either transitive or intransitive. The verbs in the first group of sentences were intentionally chosen because they may be used intransitively as well as transitively:

The messenger knocked loudly.

He drove to the gate.

The warning light flashed ominously.)

- (c) A verb is said to be copulative when it connects the subject with a predicate complement which makes a statement about a quality or a condition of the subject. *To be* is always a copulative verb, and verbs which state the manner of action of any of the five senses are usually copulative. The complement of a copulative verb must always be a predicate substantive or a predicate adjective:

The sky was *yellow*.

The house looked *dilapidated*.

He appeared *to be a sailor*.

She seemed *happy*.

They all felt *ill*.

(DIAGRAM 3)

- (2) *principal parts*: The principal parts of a verb are those forms from which other forms may be derived. The principal parts (besides the infinitive) consist of (a) the present indicative, first person, singular, (b) the past indicative, and (c) the past participle:

<i>infinitive</i>	<i>present indicative</i>	<i>past indicative</i>	<i>past participle</i>
to be	am	was	been
to take	take	took	taken

- (3) *voice*: Voice is that quality of a verb (indicated by its form) which shows whether the subject performs an action or is acted upon. (a) The active voice shows that the subject does the acting; (b) the passive voice shows that the subject is acted upon.

- (a) The wind tossed the branches about.

Paul Revere rode his horse furiously.

He threw down his hammer.

- (b) The branches were tossed about by the wind.

The horse was ridden furiously by Paul Revere.

His hammer was thrown down by him.

(NOTE that the writer may use either the active or passive voice, as his meaning requires. In a sentence containing two or more verbs, however, he should see that all of his verbs are either active or passive. A mixture of both voices will result in a lack of emphasis.

NOTE further that intransitive verbs, since they do not carry action from one substantive to another, do not have voice.

See Chapter XIII, page 393, for a discussion of the proper use of the passive voice.)

DICTIONARY OF GRAMMAR

- (4) *person*: A verb changes its form in some tenses and modes to show person, as may be seen from the following synopses of the present tense of *to be* and *to want*:

	<i>singular</i>	<i>plural</i>
first person:	I am	we are
second person:	you are	you are
third person:	he, she, it is	they are
first person:	I want	we want
second person:	you want	you want
third person:	he, she, it wants	they want

- (5) *number*: Number is that quality of a verb (indicated by its form) which shows whether the subject is singular or plural. *Usually*, in the present tense, a singular verb will end in *s* in the third person:

He <i>wants</i> his dinner.	They <i>want</i> their dinner.
He <i>has</i> a trick.	They <i>have</i> some tricks.
Mary <i>likes</i> books.	Mary and Betty <i>like</i> books.

- (6) *mode*: The mode of a verb (shown by a change in form) shows the manner in which the speaker or writer is making a statement or asking a question.

- (a) The indicative mode shows that the speaker is making a simple statement or is asking a question:

Her pen *is* here.

Did the sun shine?

He *entered* the house by the door which I *had left unlocked*.

- (b) The imperative mode shows that the speaker is using a tone of command or strong request; it is usually recognized by the omission of the subject which is, in spite of its visual absence, understood to be present:

Please *be seated*.

Let us remain.

Come in here.

(DIAGRAM 30)

- (c) The subjunctive mode, once widely used, is now used only to show that the speaker is expressing a wish, an improbability, a supposition, or a condition which is contrary to fact:

May he *be* here by tonight! (wish)

I wish that you *would go* away. (wish)

I desire you *to be stronger*. (wish)

Suppose he *should be waiting*. We can do nothing about it. (supposition)

If she *be* angry — a fact which I doubt — you will have to be very nice to her. (improbability)

Had you been here, nothing like this would have happened. (condition contrary to fact)

(NOTE that a statement which expresses a mere doubt is not to be placed in the subjunctive mode. The verbs in the following sentences are correctly in the indicative mode:

If it *was* you that fired the shot, you had better get out of town.

I am not sure it *was* he who fired the shot.

APPENDIX A

(7) *tense*: Tense is the quality of a verb (indicated by a change in form) which tells the time of action in a statement. The time of action is always relative to the time at which the statement is being made. There are three simple tenses, and three major compound tenses.

(a) The present tense shows that an action is taking place at the time the statement is being made:

As I *look* out the window, I *see* him.

The fence posts *are* in.

He *leads* the horse to the trough.

(b) The past tense indicates that an action has taken place sometime before the statement is made:

I *saw* him as I *looked* out the window.

The fence posts *were* in.

He *led* the horse to the trough.

(c) The future tense indicates that an action will take place sometime in the future; it is formed by the use of *shall* or *will* and a principal verb:

I *shall see* him as I look out the window.

The fence posts *will be* in.

He *will lead* the horse to the trough.

(d) The present perfect tense indicates that an action is complete at the moment the statement is made:

I *have seen* him just now as I looked out the window.

The fence posts *have been* put in.

He *has led* the horse to the trough.

(e) The past perfect tense indicates that an action was complete at some definite time in the past:

I *had seen* him before I looked out the window.

The fence posts *had been* put in by noon.

He *had led* the horse to the trough when I got there.

(f) The future perfect tense indicates that an action will be completed by a definite time in the future:

I *shall have seen* him by the time you get to the window.

The fence posts *will have been* in an hour before noon.

He *will have led* the horse to the trough by the time I finish sweeping the floor.

(8) *tense sequence*: The tenses of two or more verbs used in the same sentence should follow a definite order. All the rules for tense sequence cannot, because of limited space, be given here. The most necessary, however, are these:

(a) As a *general* thing, all the verbs in the sentence should be in the same tense:

He went downtown when I told him about the sale. (past)

He had gone downtown by the time I had arrived. (past perfect)

He will go downtown as soon as I tell him to. (future)

DICTIONARY OF GRAMMAR

- (b) When direct discourse is changed to indirect discourse, follow this procedure: if the verb of the direct discourse is in the present tense and the governing verb is in the past, place the verb in the indirect discourse in the past tense; if the verb of the direct discourse is in the past tense and the governing verb is in the past, place the verb in the indirect discourse in the past perfect tense:

He said, "I *prefer* this ash tray." (present)

He said that he *preferred* this ash tray. (past)

Jack told me, "I *knew* him many years ago." (past)

Jack told me that he *had known* him many years ago. (past perfect)

- (c) If, in the same or in succeeding sentences, one action precedes or follows another action, follow carefully the rules given in item 7, above.
- (d) Regardless of the tense of the verb, use the present infinitive to name an action which takes place at the *same* time as the action of the verb and use the perfect infinitive to name an action which has been completed or should have been completed by the time indicated by the tense of the verb:

I *like to listen* to music. (present, present)

I *liked to listen* to music. (past, present)

I *shall be glad to listen* to the music. (future, present)

We *intended to have finished* before four o'clock. (past, perfect)

They ought to *have finished* their painting by now. (perfect)

- (e) Regardless of the tense of the verb, the present participle should name an action which takes place at the time of the verb, the past participle should name an action previous to that of the verb, and the perfect participle should name an action completed by the time indicated by the verb:

Harry, *throwing* down the book, *rises* to his feet. (present, present)

Harry, *throwing* down the book, *rose* to his feet. (present, past)

Harry, *throwing* down the book, *will rise* to his feet. (present, future)

The fleet of trucks, *painted* bright red, *attracts* attention. (past, present)

The fleet of trucks, *painted* bright red, *attracted* attention. (past, past)

The fleet of trucks, *painted* bright red, *will attract* attention. (past, future)

Having read his book, I *find* his lectures dull. (perfect, present)

Having read his book, I *found* his lectures dull. (perfect, past)

Having read his book, I *shall find* his lectures dull. (perfect, future,

(Never : *After having read* his book, I shall find his lectures dull.)

APPENDIX A

- (f) If, for reasons of emphasis, an author wishes to state in the present tense an action which happened in the past, he may do so, provided that his reason is clear:

The storm came rapidly upon the town. The trees blew about. Dust fills the air, thick and heavy. Before long windows crash inward, roofs of houses buckle, splinter and fly off. All is confusion and disorder. (*came*: past; *other verbs*, present)

(NOTE that the use of the historical present tense is rapidly passing from favor. Because it is an obvious and an easy manner of gaining emotional reality, it was over-used to such an extent that its effectiveness wore out. Most modern writers prefer to use the past tense throughout selections like that given above.)

- (g) In using the verb forms *may* and *might*, indicating either permission or possibility, *may* should be used after a verb in the present, the future, or the future perfect tense, and *might* should be used after a verb in the past or the past perfect tense:

He says you *may* go.

He will say that you *may* go.

He will have said that you *may* go.

Yesterday evening he said that you *might* go.

By ten o'clock we had made him say that you *might* go.

- (h) In stating a fact which is permanently true, the present tense should be used, regardless of the tense in the rest of the sentence:

He *said* that the sun *rises* over the east hill. (past, present)

Before I could stop him, he *had told* me that iron *is* harder than wood. (past perfect, present)

- (9) *agreement*: A verb must agree with its subject in person and number. That is, if the subject is second person, singular, the verb must be second person, singular, and so forth:

He is here.

(*He*: third person, singular)

is: third person, singular)

We shall be there when she arrives.

(*We*: first person, plural)

shall be: first person, plural)

she: third person, singular)

arrives: third person, singular)

Helen and Jeannette are coming.

(*Helen and Jeannette*: third person, plural)

are coming: third person, plural)

Since agreement is treated comprehensively on pages 79-82, Chapter IV, The Sentence, nothing more need be said about it here.

DICTIONARY OF GRAMMAR

(10) *verbals*: A verbal is a form of a verb which is used as another part of speech.

(a) The infinitive is the form which names the condition or action described by the verb: *to run, to hide, to be, to hit*. Infinitives may be used like substantives, adjectives, or adverbs. For further discussion, see, in its alphabetical place in the dictionary, *infinitive*.

(b) The participle is a form of a verb used as an adjective: *running* boy, *hiding* boy, *hitting* boy. For further discussion see, in its alphabetical place in the dictionary, *participle*.

(c) The gerund is the form of the verb ending in *ing* and used as a substantive: the *running*, the *hiding*, the *being*, the *hitting*. For further discussion, see, in its alphabetical place in the dictionary, *gerund*.

The precautionary remarks which might have been given here have been given in Chapter IV, The Sentence. They are not, consequently, repeated here.

Verbal See item 10, *verb*.

Verb phrase A verb phrase is composed of an auxiliary verb and a principal verb. It is used in indicating tense. See *auxiliary*; also items 7, 8, *verb*.

Voice Voice is the quality of a transitive verb (indicated by change in form) which shows whether the subject does the acting (active voice) or whether the subject is acted upon (passive voice). See item 3, *verb*.

Will See *shall*.

Would See *shall*.

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APPENDIX B

DIAGRAMMING THE SENTENCE

THERE are many methods of diagramming, and the one here suggested is not to be considered the only correct one. We present it, however, because it seems that of many it is the simplest to comprehend and the easiest to use.

THE PRINCIPAL PARTS OF THE SENTENCE

1

We suggest, as the first procedure, the establishment of the *sentence* (or *main*) *base line*, upon which are to be placed only the principal parts of the sentence. The subject and predicate should be placed upon this line and separated from each other by a vertical line which cuts through the sentence line, thus:

subject | predicate

I swim:

I | swim

He drives:

He | drives

Resisting is instinctive:

Resisting | is \ instinctive

To succeed is difficult:

To succeed
|
is \ difficult

2 The various parts of the predicate are also separated. A direct object is separated from its verb by a vertical line, thus:

subject | verb | object

I shall do it:

I | shall do | it

They have had warning:

They | have had | warning

DIAGRAMMING THE SENTENCE

- 3 The predicate attribute, whether substantive or adjective, of a copulative verb is separated from the verb by a line slanting upward and toward the verb, thus:

subject
|
verb
\
predicate attribute

I was lonely:

I
|
was
\
lonely

He looked clumsy:

He
|
looked
\
clumsy

- 4 The objective complement, which, as explained in the Dictionary of Grammar, is usually considered one of the principal parts of a sentence, is generally placed after the direct object, separated from the object by a line slanting upward and away from the object, thus:

subject
|
verb
|
object
/
objective complement

Porter got his hands free (301:94):

Porter
|
got
|
hands
/
free

Colleges no longer made students gentlemen:

Colleges
|
made
|
students
/
gentlemen

(See EXERCISE 123.)

SIMPLE MODIFIERS

Below the main base line are placed all modifying elements. Thus, at the same time that the diagram makes clear the simple subject and simple predicate it explains the function of all modifying words and phrases. The modifying words, whether adjectives or adverbs, are placed below the base line and on a line slanting downward and to the right of the word each modifies. If a modifier is itself modified the second modifier is shown as illustrated in (7) below. In outline form, the custom is illustrated thus:

subject
|
verb
\
predicate adjective

\ adjective
\ adverb
\ adverb
\ adverb

- 5 The following sentence contains simple adjectives:

He was a big, hulking man (308:22):

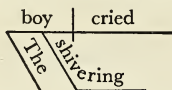
He
|
was
\
man

\ a
\ big
\ hulking

APPENDIX B

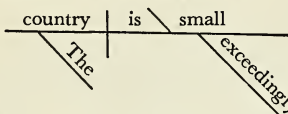
- 6 The following sentence contains a participle:

The boy, *shivering*, cried:

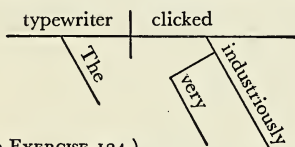


- 7 Sentences which contain simple adverbs are:

The country is *exceedingly* small:



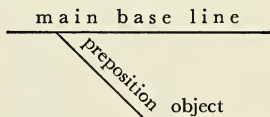
The typewriter clicked *very industriously*:



(See EXERCISE 124.)

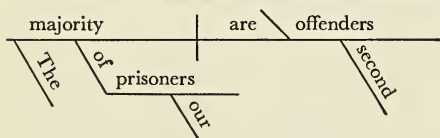
PHRASES AND CLAUSES: AS MODIFIERS

Other elements besides single words may serve as adjectives and adverbs. All such elements — phrases and clauses of all kinds — when used as modifiers are placed below the main base line exactly below the words they modify. Care must be taken, however, to show the use of each word within the modifying clause or phrase. If the modifying element is a prepositional phrase the preposition is placed upon a line slanting downward from and to the right of the word modified, and the object of the preposition is placed upon a horizontal line connected to the slanting line, thus:



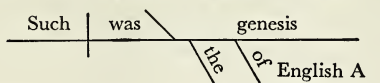
- 8 Sentences containing prepositional phrases used as adjectives are:

The majority *of our prisoners* are second offenders:



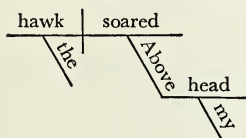
DIAGRAMMING THE SENTENCE

Such was the genesis of *English A* (175:41):

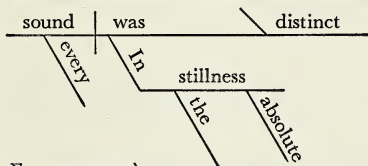


- 9 Sentences containing prepositional phrases used as adverbs are:

Above my head the hawk soared:

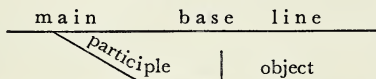


In the absolute stillness... every sound was distinct (308:10):



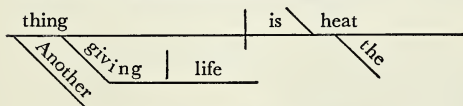
(See EXERCISE 125.)

When a participle or a participial phrase is used as an adjective, the participle is placed upon a line like that used for the preposition *and* its object, and the object of the participle (if there is one) is placed upon the horizontal line after the participle, and is separated from the participle, thus:

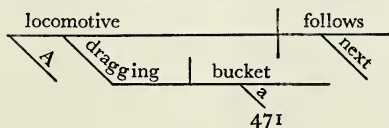


- 10 Sentences containing participles or participial phrases are:

Another thing *giving life* is the heat:

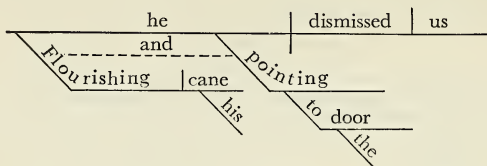


A locomotive *dragging a bucket* follows next:

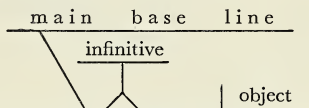


APPENDIX B

Flourishing his cane and pointing to the door, he dismissed us:

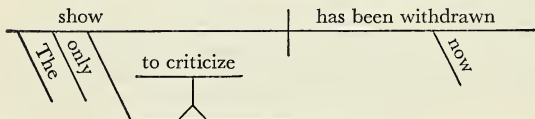


- II** An infinitive used as an adjective is placed on what is called a “stilt” on a line beneath and parallel to the main base line; this line is connected to the main line. The object of the infinitive (if there is one) is placed on the sub-base line and separated from the infinitive as the direct object is separated from its verb:

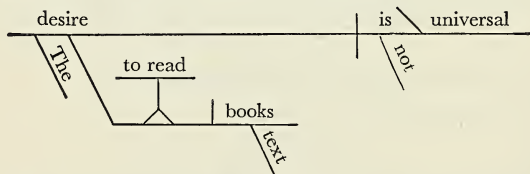


Sentences containing modifying infinitives and modifying infinitive phrases are:

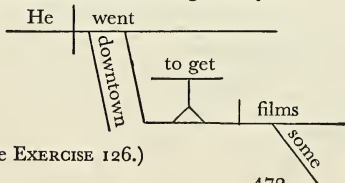
The only show *to criticize* has now been withdrawn:



The desire *to read text books* is not universal:



He went downtown *to get some films*:

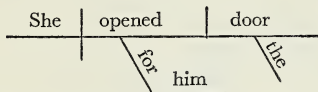


(See EXERCISE 126.)

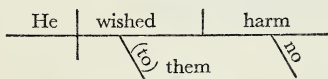
DIAGRAMMING THE SENTENCE

- 12 The indirect object is diagrammed as an adverbial prepositional phrase. If the preposition of the indirect object is not expressed it is treated as an implied or understood term (see 13, below), is placed in its proper position, and is enclosed in parentheses. Sentences containing indirect objects are:

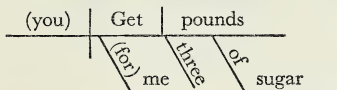
She opened the door *for him* (310:120):



He wished *them* no harm (305:63):

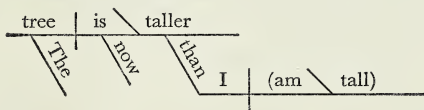


Get *me* three pounds of sugar:

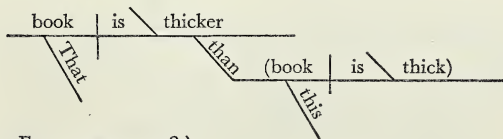


- 13 All understood, elliptical, or implied expressions, whether principal parts or modifiers, are included in the diagram and placed in parentheses. Sentences containing elliptical expressions are:

The tree is now taller than I:



That book is thicker than this:



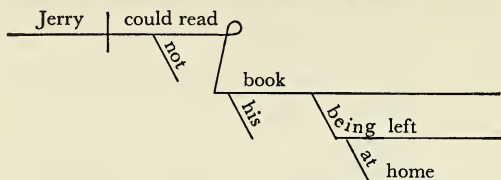
(See EXERCISES 127, 128.)

- 14 Since an absolute phrase modifies a whole clause rather than any particular word in a clause, its use may best be shown by diagramming it as a

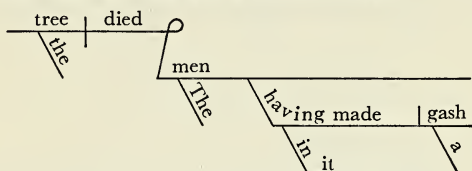
APPENDIX B

separate unit below the end of the main base line and by connecting it to the main clause. Sentences containing absolute phrases are:

Jerry could not read, *his book being left at home*:



The men having made a gash in it, the tree died:

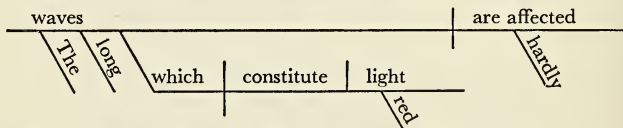


(See EXERCISE 129.)

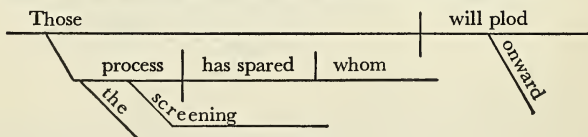
Modifying or subordinate clauses, like phrases, are placed beneath the sentence line under the words they modify. The base line should be used for subordinate clauses just as it is used for independent clauses. On the *main clause line* should be placed the simple subject and simple predicate of the clause, and beneath it should be placed the modifiers. Sentences containing adjectival clauses are:

15

The long waves *which constitute red light* are hardly affected (4:26):



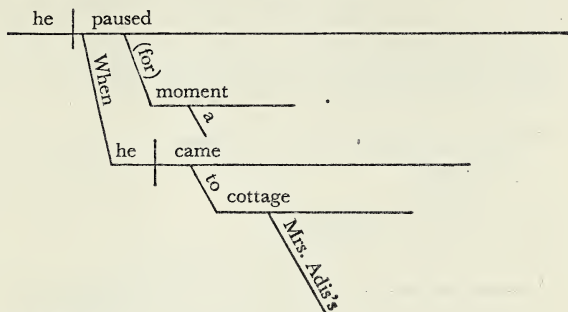
Those *whom the screening process has spared* will plod onward (176:72):



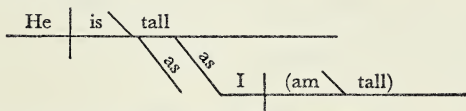
DIAGRAMMING THE SENTENCE

16 Sentences containing adverbial clauses are:

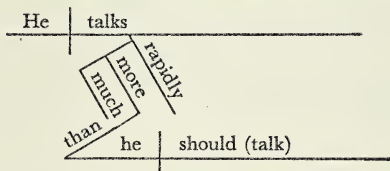
When he came to Mrs. Adis's cottage, he paused a moment (308:18):



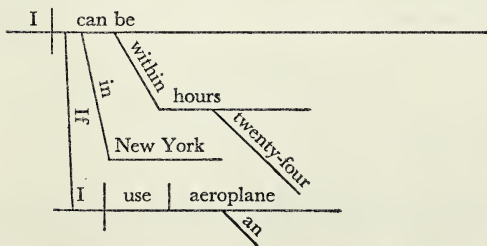
He is as tall as I:



He talks much more rapidly than he should:



If I use an aeroplane I can be in New York within twenty-four hours:



(See EXERCISE 130.)

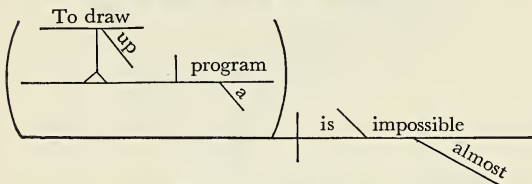
APPENDIX B

PHRASES AND CLAUSES: AS SUBSTANTIVES

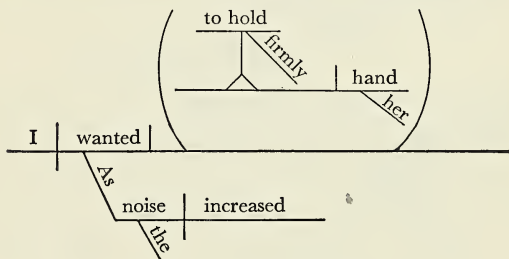
When a phrase or a clause is used as a substantive it is placed above the main sentence line and is enclosed in parentheses to indicate that it is used as a single part of speech. If it is used as the object of a preposition, it is placed in the regular position of the object of a preposition and is enclosed in parentheses; if it is the object of a participle it is placed in the regular position of the object of the participle, and so forth. Sentences containing infinitive phrases as substantives are:

17

To draw up a program is almost impossible:

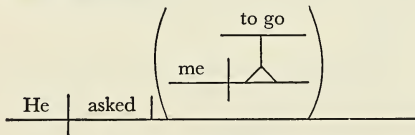


As the noise increased I wanted *to hold her hand firmly*:



18 The following sentences contain objective infinitives: ¹

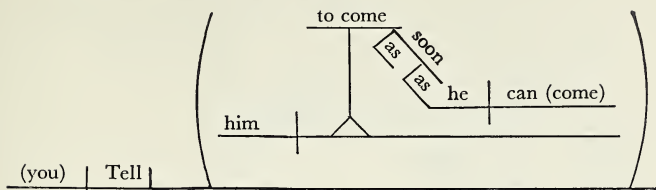
He asked *me to go*:



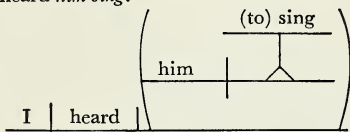
¹ The construction here termed the objective infinitive is in reality a phrase used as a direct object. The phrase consists of the infinitive and its subject, the latter being in the objective case, and possibly an object of the infinitive, as well as any necessary modifiers.

DIAGRAMMING THE SENTENCE

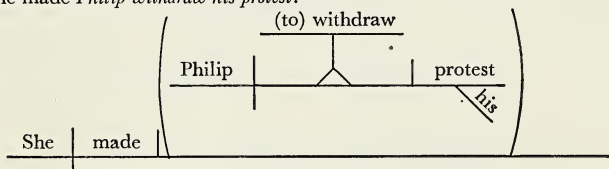
Tell him to come as soon as he can:



I heard him sing:

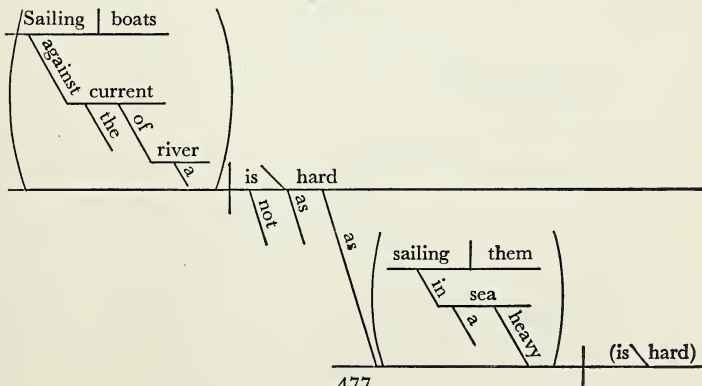


She made Philip withdraw his protest:



- 19 In the following sentence a gerund phrase is the subject of the independent clause and a gerund phrase is the subject of the dependent clause:

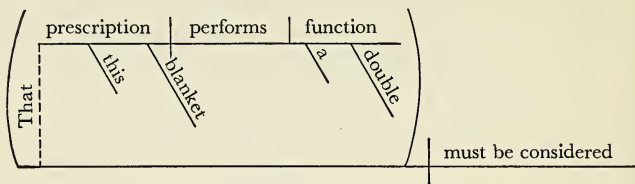
Sailing boats against the current of a river is not as hard as sailing them in a heavy sea:



APPENDIX B

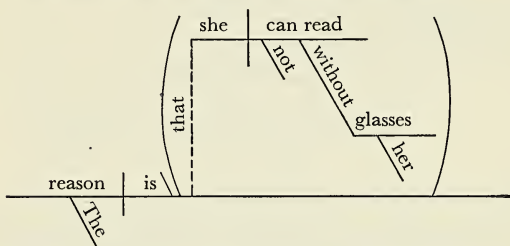
- 20 The following sentence contains a clause as its subject:

That this blanket prescription performs a double function must be considered (176:58):



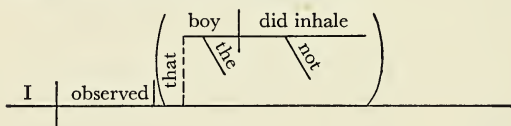
- 21 The following sentence contains a clause as the predicate substantive:

The reason is *that she cannot read without her glasses*:

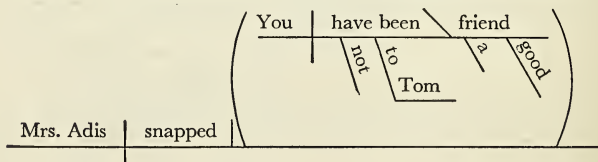


- 22 The following sentences contain clauses as direct objects:

I observed *that the boy did not inhale* (189:33):



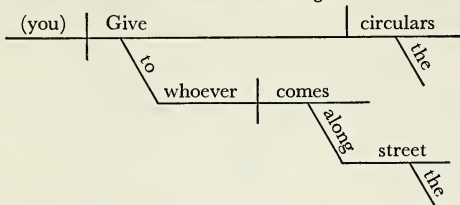
"You haven't been a good friend to Tom," snapped Mrs. Adis (309:60):



DIAGRAMMING THE SENTENCE

- 23 The following sentence contains a clause as the object of a preposition:

Give the circulars to *whoever comes along the street*:



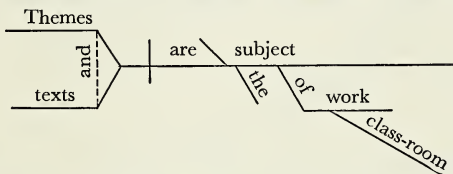
(See EXERCISE 131.)

COMPOUND SENTENCE ELEMENTS

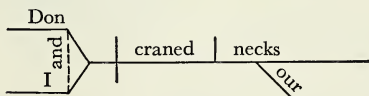
Compound sentence elements are generally shown on parallel lines, with the co-ordinating conjunctions, if they are expressed, placed upon a broken line joining the parallel or compound elements. The direction in

- 24 which the parallel lines run depends upon the parts of speech which are parallel, and upon their uses. The following sentences contain compound subjects:

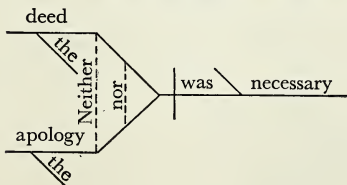
Themes and texts are the subject of class-room work (182:74):



Don and I craned our necks (7:26):

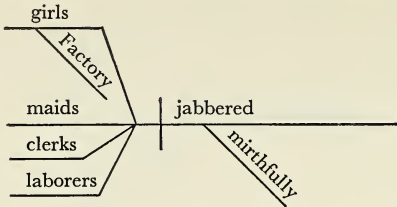


Neither the deed nor the apology was necessary:



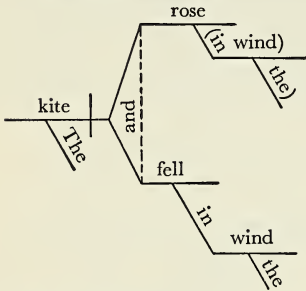
APPENDIX B

Factory girls, maids, clerks, laborers jabbered mirthfully (285:54):



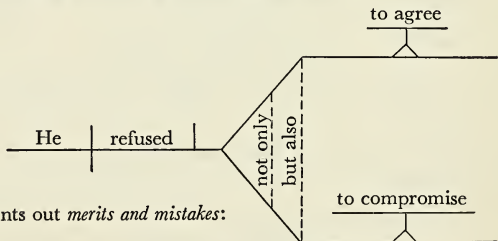
- 25 The following sentence contains a compound predicate:

The kite *rose and fell in the wind*:

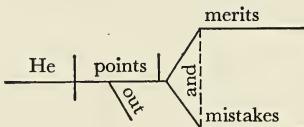


- 26 The following sentences contain compound objects:

He refused *not only to agree but also to compromise*:



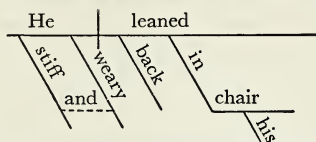
He points out *merits and mistakes*:



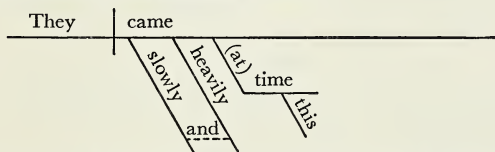
DIAGRAMMING THE SENTENCE

- 27 The first of the following sentences contains compound adjectives; the second, compound adverbs:

He leaned back in his chair, *stiff and weary*:

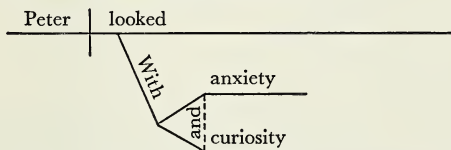


They came *slowly and heavily* this time:

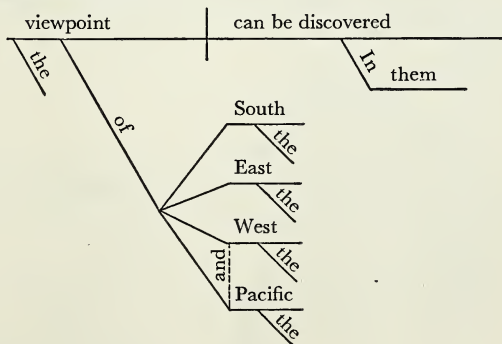


- 28 The following sentences contain compound objects of prepositions:

With *anxiety and curiosity*, Peter looked:



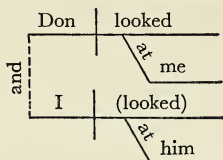
In them can be discovered the viewpoint of *the South, the East, the West, and the Pacific* (40:9):



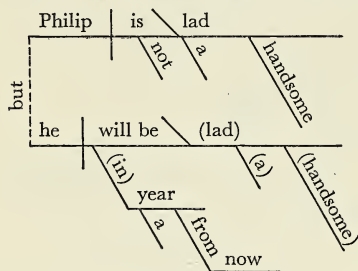
APPENDIX B

- 29 The following sentences are themselves compound:

Don looked at me and I at him (7:41):



Philip is not a handsome lad but he will be a year from now (189:21):

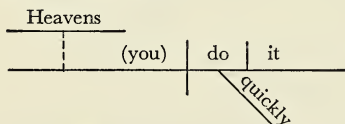


(See EXERCISE 132.)

PARENTHETICAL ELEMENTS Sentence elements which are not grammatically necessary to the sentence, like interjections, appositives, some transitional conjunctions, and parenthetical explanations, are placed above the sentence line and connected

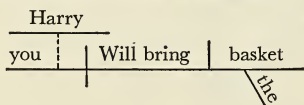
- 30 to it by a broken line. The following sentence contains an interjection:

Heavens, do it quickly!



- 31 The following sentence contains a word of direct address:

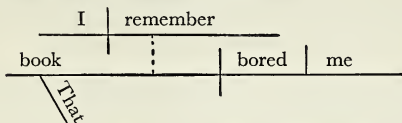
Will you, *Harry*, bring the basket?



DIAGRAMMING THE SENTENCE

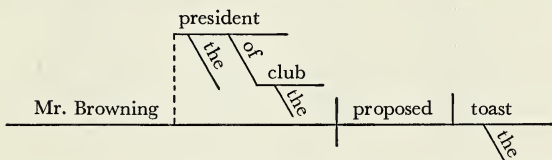
- 32 The following sentence contains a parenthetical remark:

That book, *I remember*, bored me:

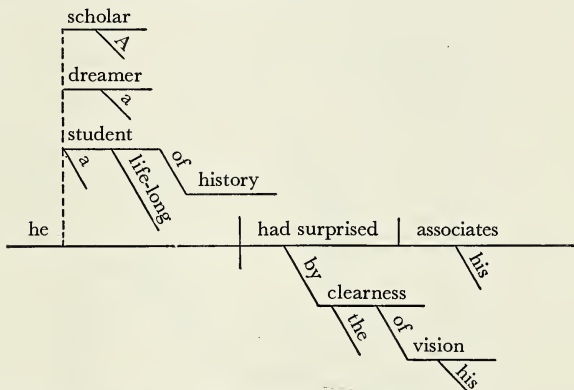


- 33 The following sentences contain appositives:

Mr. Browning, *the president of the club*, proposed the toast:

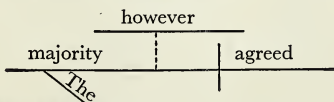


A scholar, a dreamer, a life-long student of history, he had surprised his associates by the clearness of his vision:



- 34 The following sentence contains a transitional conjunction:

The majority, *however*, agreed:

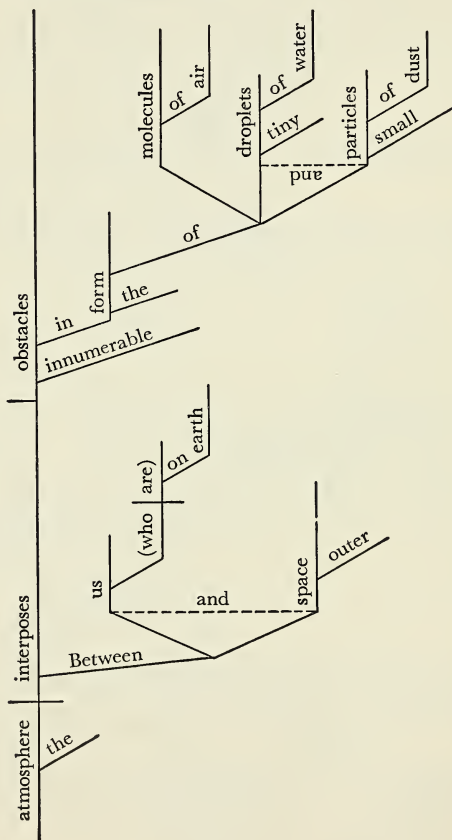


(SEE EXERCISE 133.)

APPENDIX B

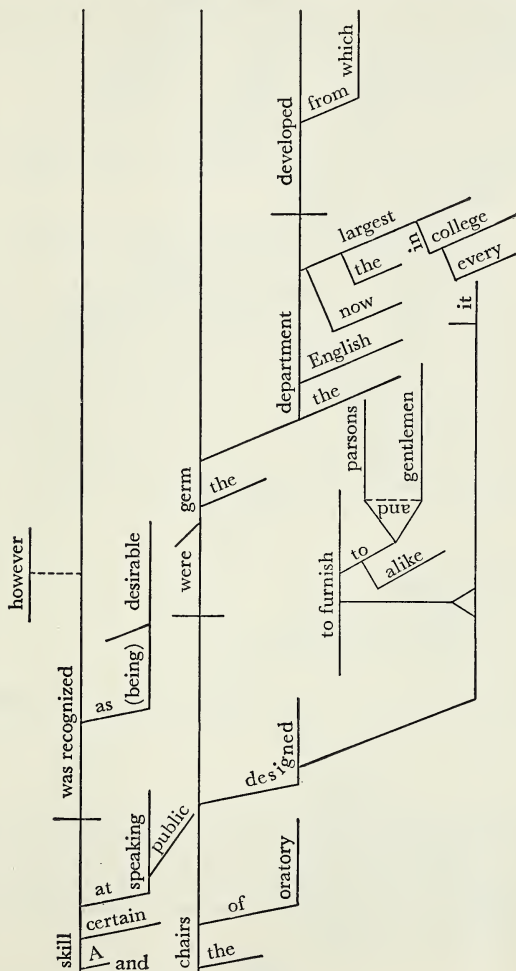
CONCLUSION By following these suggestions for diagramming, and perhaps by using a few additional but clear means if common sense indicates their necessity, the most complicated sentences may be diagrammed and analyzed. The following sentences, containing many different kinds of constructions, are practical examples:

Between us on earth and outer space the atmosphere interposes innumerable obstacles in the form of molecules of air, tiny droplets of water, and small particles of dust (4:13):



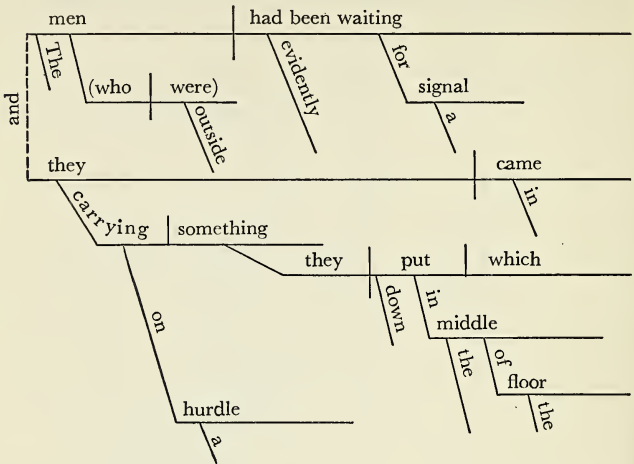
DIAGRAMMING THE SENTENCE

A certain skill at public speaking was recognized as desirable, however, and the chairs of oratory designed to furnish it to parsons and gentlemen alike were the germ from which the English department, now the largest college, developed (175:5):

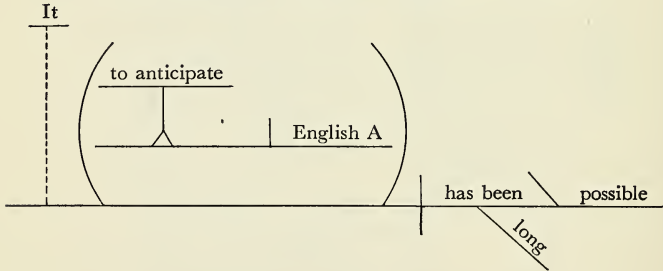


APPENDIX B

The men outside had evidently been waiting for a signal and they came in, carrying something on a hurdle, which they put down in the middle of the floor (311:174):



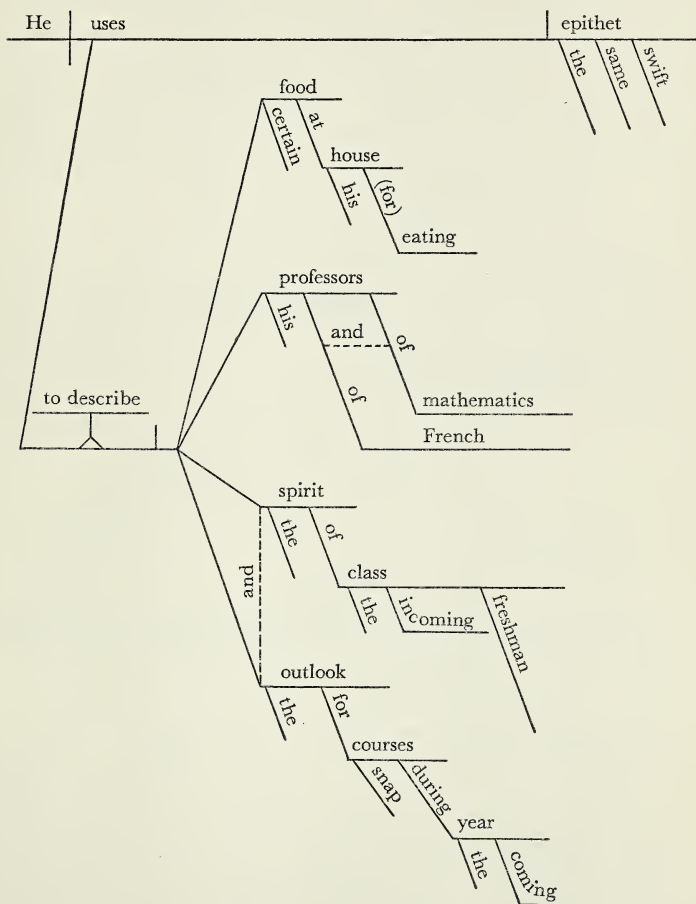
...it has long been possible to anticipate English A ... (176:87):



Notice that a sentence like, "There is in all of us a strange desire to live," may be diagrammed in the same manner as, "It has long been possible to anticipate English A." "There" would be where "It" is, and "A strange desire to live" would be where "to anticipate English A" now is. Some people, however, prefer to diagram a sentence beginning with *there* as is illustrated in the last clause in the diagram on page 488.

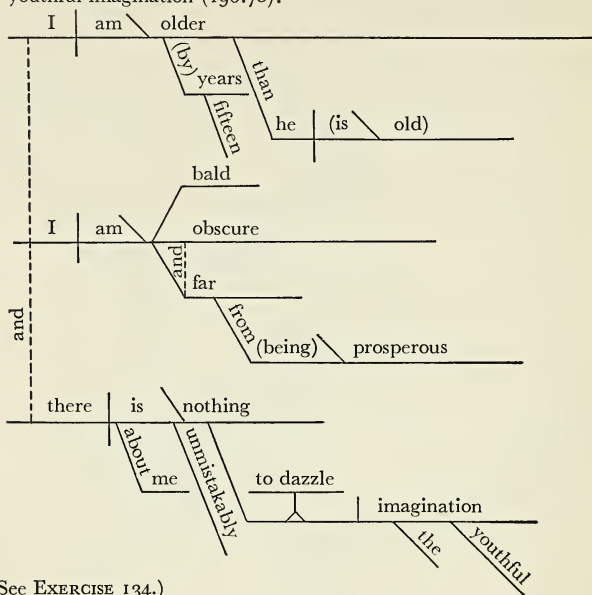
DIAGRAMMING THE SENTENCE

He uses the same swift epithet to describe certain food at his eating house, his professors of French and of mathematics, the spirit of the incoming freshman class, and the outlook for snap courses during the coming year (139:42):



APPENDIX B

I am fifteen years older than he, I am bald, obscure, and far from prosperous, and there is unmistakably nothing about me to dazzle the youthful imagination (190:78):



(See EXERCISE 134.)

EXERCISES

The numbers in parentheses after the title of each exercise indicate the sections of Appendix B in which the constructions to be stressed are dealt with. Unless otherwise directed, diagram every word in every sentence.

123. *The Principal Parts of the Sentence* (1, 2, 3, 4)

Diagram *only* the principal parts; ignore modifiers of all kinds.

1. You take the book. 2. Open it. 3. John is reading. 4. Follow him silently. 5. He made a mistake. 6. Can you correct him? 7. That is good. 8. Your pronunciation sounds much better. 9. You seem capable. 10. I shall appoint you class leader. 11. Remember to come early to-morrow. 12. You will find leading a little difficult. 13. Of course, you will need to practice. 14. Practicing will make you almost perfect. 15. To try is not always to succeed. 16. Now we shall study mathematics. 17. To solve these problems will require concentration. 18. Why are you frowning? 19. Frowning will not get the right answers. 20. To work will bring better results.

DIAGRAMMING THE SENTENCE

124. *Simple Modifiers* (5, 6, 7)

Place every word in this exercise (and in all the following exercises) upon diagrams.

1. These were unbroken rock walls.
2. They looked solid, eternal.
3. But occasionally I could see caverns.
4. They looked mysterious.
5. Long ago people had lived there.
6. Perhaps a prophet had sought refuge.
7. He may have climbed the walls, terror-stricken.
8. Trembling, he probably chose the nearest cave.
9. He wanted to stay unseen.
10. Being comfortable was problematical.
11. Did his enemies find his trail?
12. Did he starve miserably?
13. Or did he escape, gaunt and emaciated?
14. Sighing, I turned away.
15. I never expected to see the place again.

125. *Prepositional Phrases as Modifiers* (8, 9)

1. The letter for Joe was not delivered.
2. He looked for it beneath the mail-box.
3. Finally, in desperation, he wrote to the local post office.
4. The reply from the postmaster arrived, after five days of agony.
5. The inspector had traced the letter to another town of the same name.
6. Sighing with disappointment Joe decided to wait for five more days.
7. Perhaps the postmaster of the other town would return it promptly.
8. Then he could still accept the invitation without seeming rude.
9. Otherwise he would have to stay in town during the holidays.
10. He would hate to do that without some good reason.

126. *Verbals and Verbal Phrases as Modifiers* (10, 11)

1. Myrtle seized the bobbing apple firmly with her hands.
2. His yearning to explore unknown regions led him only to disaster.
3. Holding me with his right hand, he picked off the burrs with his left.
4. Bertha had gone downstairs to get a hair ribbon.
5. The heating unit of the refrigerator was sent back to be repaired.
6. He wanted to get good grades to please his father.
7. By running out the back door I avoided the pest.
8. Giggling, she presented her program to be signed.
9. Handing me the umbrella, mother dashed into the house to turn out the oven.
10. The sea, tossing wreckage against the ship with every wave, seemed anxious to avenge our insult to it.

127. *Indirect Objects* (12)

1. Call me at half-past seven in the morning.
2. I want to send Hal a telegram.
3. He wants to give a party for Helen on Friday evening.
4. She did a similar favor for him last year.
5. He also plans to give her a birthday present.
6. But on Friday night she is going to Kansas City to get her mother.
7. I could send a letter to him, to tell him about her plan.
8. But a telegram to warn him will give me more satisfaction.

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128. *Understood and Elliptical Expressions* (13)

1. Pardon me.
2. You look much hotter than I.
3. Please take this seat in the shade.
4. Thank you.
5. This seat is in a cooler place than that.

129. *Absolute Phrases* (14)

1. The horse having stopped by the porch, Marsh slid off.
2. Tom, his ruler having been broken in the scuffle, did no more work that day.
3. Having heard the noise, the child ran out of the house, his book being abandoned on the sofa.
4. To light the fire, all our matches being wet, we used the old Indian trick.
5. The letter being on the desk, I could not help reading it.

130. *Modifying Clauses* (15, 16)

1. No one knows the date when the trial by combat came into existence.
2. Its origin is certainly older than written history.
3. Some say that David's encounter with Goliath is the first of which we have record.
4. But this opinion does not seem valid because the real "trial by combat" was a legal device.
5. No record of its legality, however, is found before the Middle Ages.
6. Then it became a cure for the perjury which was common.
7. If someone questioned the words of a court witness, the accuser and the accused were obliged to fight a duel.
8. But the trial by combat was soon applied to all questions where doubt arose.
9. When a judge made a decision which seemed unfair, he had to fight a duel.
10. The creditor who asked too much from his debtor had to prove his claim by the sword.
11. Any reputed thief, according to George Neilson, could prove his innocence.
12. Sometimes the disputants fought until one was dead.
13. Sometimes a superficial wound settled the point which was being disputed.
14. There are records of duels which were fought on horseback.
15. Often, on the other hand, the combatants fought on foot.
16. Although swords were the usual weapons, clubs were employed when the participants were of the lower class.
17. There were always regularly constituted judges who saw that the rules were obeyed.
18. By 1400, the legality of the trial by combat was being questioned by many who were considered sentimental reformers.

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19. But the Council of Trent, which threatened states which still permitted dueling, marked its end in 1545.
20. But for several centuries private illegal duels occurred whenever a sensitive person detected conscious or unconscious insult.

131. *Phrases and Clauses as Substantives* (17, 18, 19, 20, 21, 22, 23)

1. To walk upon the surface of the sea was a power possessed by Orion, who was the son of Neptune.
2. Legends say that he loved Merope, whose father was king of Chios.
3. Merope's father asked Orion to clear the island of Chios of wild beasts.
4. Slaying the animals quickly, he courted Merope by bringing them to her.
5. But the father still wished to avoid the marriage.
6. He bade his servants blind Orion, who was placed upon the lonely sea-shore.
7. What Merope thought of the treatment of Orion is not known.
8. Finally, by overcoming many obstacles, Orion reached the land of Apollo.
9. His request was that his sight might be restored to him.
10. Apollo wished to please Diana, who was his sister.
11. After this Diana hoped to marry Orion in spite of the protests her brother made.
12. One day Apollo, upon looking down, saw Orion wading through the sea.
13. He dared Diana to hit what looked like a black target upon the sea.
14. Fitting her arrow to her bow was instinctive with the Moon Goddess, who then killed her lover.
15. Realizing her mistake too late, Diana tried to show her repentance by placing Orion among the stars, where he may be seen today as The Giant.

132. *Compound Sentence Elements* (24, 25, 26, 27, 28, 29)

1. His action was neither dishonest nor risky.
2. A government's revenue comes from duties and taxes.
3. Shyly the boy approached the teacher and his pupils.
4. He could read a newspaper and dictate a letter at the same time.
5. I go to shows only now and then.
6. The town crier announced the births and deaths, the news, the laws, and the punishments.
7. Father ranted and raved, but he could not change our minds.
8. The candles and the table lamps will be lighted before they come.
9. When that time comes, and when I know that Joe is right, I will apologize.
10. The magazine was published in spite of the faculty's decision, and the editor was suspended from college for the rest of the term.
11. The cold and clear stream ran in front of the cottage which was perched on the side of Mount Hood.
12. The purpose of the letter and the sample is to get you to write to the manufacturer or his agent.

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13. The speech appealed to those who were in favor of a definite change but who had been unable to formulate their reasons.
14. Your success depends upon how quickly the letters are answered, how clear the replies are, and how much faith you put in them.
15. Under these terms and at this time the debtor and the creditor will benefit.
16. Come with me to the store and we will get Mr. Lampe to tear up this bill and make a new one.
17. To have and to hold sounds very permanent indeed.
18. They believed neither that his plan would work nor that the president of the company wanted it to work.
19. Realizing the need for haste but unable to move or to speak, Max sat in the chair and waited.
20. To admit that he is older than I, and also wiser, is hard.

133. *Parenthetical Elements (30, 31, 32, 33, 34)*

1. We must, I insist, remember that we have a real responsibility for his safety.
2. Jane mailed the letter to Mr. Howard Tieman, secretary and treasurer of the club.
3. She cannot, consequently, expect an answer from Mr. Tieman, or from Mr. Jackes, the president, before Thursday.
4. Harold cried, "I expect you, Donald Cook, to answer me now."
5. The rumor that I would resign seemed preposterous then.
6. Do not laugh, Jim, until I finish the story which, I am sure, you have not heard.
7. The celebration, however, continued long after the team was in bed.
8. Bert, Harry wants us to come, I think, and, moreover, has told Bill, his gardener, to put the net up for us.

134. *Review of Diagramming*

1. The performance ended five minutes before the time of the train's leaving.
2. This is the story of a flapper and three thugs in a subway.
3. The animals reared, plunged wildly, and started down the street at a breakneck pace.
4. It took me a second to realize that this was meant for me.
5. Before he returned to the house he decided to put the calf in the stall.
6. Uttering a cry of pleasure, I sprang forward and seized the bird.
7. We must all of us — students, faculty, alumni, and governing board — face the fact that we are dealing with a very difficult problem.
8. A lady whom I know very well indeed has said that she would never marry a teacher.
9. My first fist fight was also my last, and its effect upon my entire life has been, I suspect, profound.

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10. Kenneth, while putting on his clothes and calling to his valet, watched the fire coming toward the house.
11. That the hats women wear today are as silly as any hats ever were is indisputable.
12. Unless you train your body you cannot be an athlete and unless you train your mind you cannot be a scholar.
13. Mr. Hugh G. Chalmer, the host for the evening, told anecdotes which none of us had heard before.
14. Approaching the house cautiously, he swung the sack above his head and then he let it go.
15. The social life of American colleges runs parallel to that of the outside world; and I believe that what is true of college life is also true of town and country life.
16. Turning from savages to so-called civilized persons, we find that the courtesy of chivalry was only a thin veneer, barely concealing a cynical contempt.
17. The average person, on the other hand, feeling himself despised, pretends to despise the manners and morals of the person who looks down upon him.
18. Every clerk and porter, for example, should know that his work is of some use or service to his fellows.
19. Two shrewd and observing foreigners, visiting this country at periods of time a generation apart, were impressed by the same maladjustment in American lives and suggested, in the only address which each gave, the same remedy.
20. If there is one thing upon which all philosophers agree, even from the remotest times, it is that man's happiness and success depend more on what he is than upon what he has.

APPENDIX C

A GLOSSARY OF FAULTY DICTION

IN THIS glossary we have included (1) words commonly confused because of their similarity (*enormity* — *enormousness*), (2) words commonly confused although unlike (*apt* — *liable* — *likely*), (3) words commonly misused (*transpire* for *occur*), and (4) such grammatical and structural confusions (*reason is because* and *center about*) as have tended to corrupt written language.

All examples are given in correct form, the incorrect usage being interposed within parentheses. Furthermore, each example, as well as the discussion which precedes it, has been prepared with the demands of formal writing in mind.

The arbiter throughout is *The Shorter Oxford English Dictionary on Historical Principles* (*S.O.E.D.*), prepared by William Little, H. W. Fowler, and J. Coulson, and edited by C. T. Onions (Oxford: The Clarendon Press, 1933), 2 volumes. After examining virtually all the authorities on words we chose the *S.O.E.D.* as our authority because it recognizes the principle that language is continually in flux and that words come and go like actors on a stage.

Ability — capacity Do not confuse these words. *Ability* is qualitative, *capacity* is quantitative. *Ability* refers to power of the body or mind:

His *ability* at sports is without equal.

Jones is inferior to Smith in mental *ability*.

Capacity (from L. *capax*, "large, spacious, roomy"), when used figuratively of the body or mind, refers to physical or mental receiving power:

He has a great *capacity* for work.

The *capacity* of his mind knows no limits.

About (1) Do not use in the sense of *almost*:

He was *almost* (not *about*) blind.

(2) In the sense of *all but* or *near* the use of *about* is sanctioned:

She is a girl of *about* eight.

It is *about* midnight.

He is *about* my stature.

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Accept — except *Accept* means “to take or receive what is offered.” *Except* (as transitive verb) means “to exclude or omit” and “to object or take exception”:

I *accept* your proposal.

They *excepted* you from the list.

They *excepted* your name in listing the guests.

Ad Such foreshortenings as *ad* (for *advertisement*), *gym* (for *gymnasium*) and *prof* (for *professor*) are slang abbreviations. Other shortenings like *exam* (for *examination*), *phone* (for *telephone*), and *photo* (for *photograph*) have been admitted to the dictionary as colloquialisms. They should be avoided in formal writing. The abbreviation *auto* has, however, come into good usage.

Advise *Advise* means “to hold counsel or to give advice.” Do not use loosely for *inform*. The verb may be used, however, to mean the giving of formal notice:

The lawyers *advised* him to contest.

The court *advised* him that his legacy had come due.

Let me *inform* (not *advise*) you of our plan for Thursday.

Affect — effect Do not confuse these words either as verbs or nouns. (1) The verb *affect* means (a) “to attack, as a disease,” (b) “to assume ostentatiously or falsely,” or (c) “to have an effect on the feelings”:

(a) The disease *affected* his whole body.

(b) He always *affected* indifference.

(c) Joan was very much *affected* to him.

(2) The noun *affect* is obsolete. (3) The verb *effect* means “to bring about; to accomplish”:

They *effected* his release.

(4) The noun *effect* means (a) “something caused or produced; a result, consequence,” (b) “purport, drift, or tenor,” or (c) “the impression produced on the mind”:

(a) We do not know the cause of the disease, but we know its *effects*.

(b) What he said was to no *effect*.

(c) Some medicines have no *effect* on me.

After Redundant when used with a past participle.

Having taken (not *after having taken*) the parcel to the store, he went home.

Agree *Agree*, when followed by a prepositional phrase, makes certain idiomatic demands upon the preposition according to the shades of

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meaning in which the word is used. These shades and idioms are recorded below.

Consent: We agree *to* your demands.

Coming to terms: We agreed *on* a price.

Concurrence: We agreed *in* theory, at least.

Harmony: We agreed *with* one another.

Consistency: The beginning agrees *with* the end.

Already — all ready (1) *Already* means "beforehand, previous to some specified time, thus early":

His genius could *already* be discerned.

(2) *All ready* means "fully prepared":

The army stood *all ready*.

Alright The *S.O.E.D.* does not record this word. It is an unwarranted contraction of the two words *all right*.

Allude — elude For the meaning of *allude* see the following entry. *Elude* means "to escape or evade":

He *eluded* his creditors.

Allude to — refer to *Allude* means "to have or make an *indirect* or *passing* reference." It is not a synonym for *refer*, which means "to send or direct; to appeal or have some recourse to some authority":

He often *alluded* (not *referred*) to his lack of money.

He *referred* to the book for his evidence.

Alone *Alone*, meaning "unaccompanied, quite by oneself," should not be confused with *only*.

At the party *only I* (not *I alone*) solved the puzzle.

The confusion arises probably from an older usage, now no longer current, which produced the Biblical "man shall not live by bread alone" (Matthew 4:4 and Luke 4:4).

Alternative *Alternative* means, literally, "a choice between *two* things or a decision between *two* courses":

He took the second *alternative*.

He adopted horseback riding as the *alternative*.

Purists adhere generally to this rule. The *S.O.E.D.*, however, sanctions the use of *alternative* when more than two things or courses are offered for choice.

Altogether — all together Do not confuse these two words. (1) *Altogether* (originally an adjectival phrase combining *all* and *together*) is now used

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almost exclusively as an adverb meaning "everything being included, in all respects, wholly":

Nero must have been *altogether* depraved.

(2) *All together* means "all at once, simultaneously":

To see them marching *all together* was a fine spectacle.

Among — between (1) *Among* is used in referring to more than two things or persons:

The team divided the gate receipts *among* its members.

(2) *Between*, literally considered, demands reference to only two things or persons:

The two teams divided the gate receipts *between* them.

Custom, however, has loosened the meaning of *between* so that its use in referring to more than two is now sanctioned by the *S.O.E.D.*

Anent Affected synonym for *in respect to* or *concerning*:

Concerning (not *anent*) your views on politics, I say they are trash.

Angry Use *angry about* when referring to occasions, *angry with* when referring to persons, and *angry at* when referring to things or animals:

I am angry *about* the results of the election.

I am angry *with* Helen.

I am angry *at* the new stove.

Apt — likely — liable There has been confusion between these words as far back as the sixteenth century, particularly between *apt* and *liable*. The careful writer, however, is not promiscuous in his use of them. (1) *apt* means (a) "suited, fitted, adapted for"; (b) "suited to its purpose, becoming, appropriate, expressive"; (c) "having an habitual tendency"; or (d) "susceptible to impressions, ready to learn":

(a) He is *apt* for any sport.

(b) He made a very *apt* retort.

(c) Fat is *apt* to burn.

(d) He is the *aptest* student in the class.

(2) *Likely* is an adverb, meaning "probably":

Very *likely* you are right.

(3) *Liable* means (a) "bound by law, answerable for; (b) exposed or subject to or likely to suffer from something prejudicial; (c) subject to the possibility of doing or undergoing something undesirable":

(a) Every citizen is *liable* to jury service.

(b) His reasoning is *liable* to dispute.

(c) Those lowlands are *liable* to be overflowed.

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Around Avoid the use of *around* for *about*:

He went *about* (not *around*) minding his own business.

He went *about* (not *around*) with the girls.

As (1) Incorrect for *that* or *whether*:

We suppose *that* (not *as*) he is going.

I do not know *whether* (not *as*) I can come.

(2) Incorrect in the place of *because* or *for*:

Because (not *as*) he wanted to study he went home early.

I had difficulty in finishing the baking *because* (not *as*) I ran out of flour.

I cannot dislike him, *for* (not *as*) I have not seen him.

As See *like*.

As . . . as, so . . . as In positive statements use the correlatives *as . . . as*.

In negative statements use *so . . . as*:

His automobile traveled *as* swiftly *as* mine.

Her second book was not *so* realistic *as* her first.

As if See *like*.

Assets (1) *Assets* means "real and tangible possessions":

His *assets* barely covered the expense of liquidation.

(2) The word should not be used figuratively to mean "something useful":

It is *very useful* (not *a great asset*) to know the French irregular verbs.

As to Do not use before *whether*, *how*, *where*, *when*, and so forth:

I do not know *whether* (not *as to whether*) I can come.

I fail to see *how* (not *as to how*) I can do it.

At about Do not use *at about* for *about*:

His train arrives *about* (not *at about*) noon.

About (not *at about*) Christmas we will be snowbound.

Authorized See *entitled*.

Auto See *ad*.

Average *Average* should never be used to mean "customary, ordinary, usual," and the phrase *on the average* to mean "as a rule, ordinarily."

Use *average* and *on the average* only when some computation, no matter how loose, has been considered:

He has an *average* mentality.

He works, *on an average*, only about twenty hours a week.

The *customary* (not *average*) down-payment is twenty per cent.

As a rule (not *on the average*) he knows his lesson.

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Aware See *conscious*.

Awful *Awful*, in the sense of *very ugly*, *monstrous*, or as a mere intensive, is slang:

His handwriting is *very poor* (not *awful*).

We had an *exceedingly* (not *awfully*) good time.

Badly (1) The use of *badly* with *need* and *want* to intensify the verb is colloquial:

I need a new coat *very much* (not *badly*).

I want *very much* (not *badly*) to attend the theater.

(2) The use of *badly* for *unwell* is strictly a dialectal usage:

I feel *bad* (not *badly*).

She feels *unwell* (not *badly*).

Balance *Balance* (literally referring to scales), when used in a figurative sense of bookkeeping or accounts, means "the process of comparing the debtor and creditor accounts":

He was striking a *balance*.

Balance, in the sense of remainder, is permissible only in commercial and banking jargon:

We shall spend the *remainder* (not *balance*) of the month fishing.

The *rest* (not *balance*) of the work is very simple.

The *remnant* (not *balance*) of this cloth is cheap.

Beg Do not use the elliptical expressions "I beg to differ," "I beg to ask," and so forth. It is *leave* to differ or *leave* to ask which is sought:

I *beg leave to* (not *beg to*) draw your attention to this problem.

I *beg leave to* (not *beg to*) question your hypothesis.

Beside — besides These two words are historically confused. Their distinction today is, however, fairly well marked. (1) *Besides*, connoting excess, means "in addition to, moreover, other than that mentioned":

Besides owning three automobiles, he kept a whole stableful of fine riding and carriage horses.

Besides, he rarely leaves the house.

(2) *Beside*, connoting position, means, literally, "by the side of, hard by" and, figuratively, "side by side with, for comparison":

Beside the mill pond stands a huge cedar.

Beside the modern beds, those our grandfathers slept in were marvels of discomfort.

Between See *among*.

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Blame on *Blame on* should not be used for *blame* or *put the blame on*:

Blame for the fire was *laid on* him. (Not: The fire was *blamed on* him.)

He *blamed* her for the accident. (Not: He *blamed the accident on* her.)

Both alike Since *alike* means "one thing like another," it is redundant to say *both alike*:

The brothers were *alike* (not *both alike*) as two peas in a pod.

Bound (1) *Bound*, meaning "determined," is an American usage only. *Determined* is generally preferred:

I am *determined* (preferred to *bound*) to win the cup.

(2) *Bound*, meaning "fated or certain," has more general acceptance.

The best runner is *bound* to win the cup.

Brainy This word is chiefly an Americanism for "having brains, acute, clever." Prefer the more general usage:

He is an *acute* (not a *brainy*) mathematician.

Bunch The use of *bunch* to mean "a collection of things or people" is sanctioned by the *S.O.E.D.*, but the accurate writer will distinguish carefully the different shades of meaning of *bunch*, *set*, *group*, *crowd*, *clique*, and so forth:

She's the best of the *bunch*. (*S.O.E.D.*)

The bridge playing *set* (not *bunch*) meets every Wednesday and Sunday at church.

The *group* (not *bunch*) I go about with includes only two women.

Business There is no justification for the use of *business* to mean *right*:
He has no *right* (not *business*) to interfere.

Bust, busted Dialectal or vulgar spelling (and pronunciation) of *burst*, *bursted*:

But See *hardly*.

But that, but what Used with verbs expressing fear or doubt, the **but** in **but that** creates a double negative. *That* is sufficient. Nor is there a defense for the use of *but what* in place of *that*:

Everything seems settled; I *fear only that* they will be late.

(Not: I fear *but that* they will be late.)

I have no doubt *that* (not *but what*) he can solve the problem.

Calculate *Calculate*, when used to mean "think, suppose, intend," is colloquial:

I *think* (not *calculate*) I shall go.

I *intend* (not *calculate*) going.

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Calculated Although *calculated*, to mean "likely," is sometimes permitted, its use in this sense is often a barbarism:

Disguises not *calculated* to deceive. (S.O.E.D.)

It is not *likely* (not *calculated*) to rain.

Can — may The distinction between these two words is strict. (1) *Can* implies ability. (2) *May* implies possibility or permission:

I *can* tour this summer if the old car holds together.

I *may* tour this summer; Father said so.

Canine *Canine* is an adjective and should not be used as a noun:

The *dog* (not *canine*) bit the girl.

The *canine animal* (not *canine*) is often man's best friend.

Cannot help but This expression is a confusion between *can but* and *cannot help*. It should be separated into its component parts. If *can but* is used, it should be followed by a finite verb. If *cannot help* is used, it should be followed by a *gerund*:

I *can but think* him right.

I *cannot help thinking* him right.

Cannot (or can't) seem to This expression is used colloquially for "seem unable to" and should, consequently, be avoided in writing:

I *seem unable to* (not *can't seem to*) keep my books balanced.

Capacity See *ability*.

Caused by See *due to*.

Censure See *criticize*.

Center about, center around Either of these expressions is illogical for *center in* or *concentrate upon*:

My hopes for a scholarship all *center in* (not *center about*) this examination.

All my endeavors are *concentrated upon* (not *centered around*) this work.

Certainly *Certainly*, meaning "without doubt or unquestionably," is wrongly used when it refers to matters on which no doubt has been cast. Its use as a mere intensive is unwarranted:

We had a very good time. (Not: We *certainly* had a good time.)

We traveled like lightning. (Not: We *certainly* traveled fast.)

Claim The use of the verb *claim* as a synonym for *maintain* or *assert* has been recognized by the S.O.E.D., but is there frowned upon as a loose usage. Strictly considered, *claim* should be used as a verb only when ownership is to be asserted. Observe the distinctions:

He *says* (not *claims*) that he is innocent.

He *maintains* (not *claims*) that he is innocent in spite of appearances.

He *asserted* (not *claimed*) that he could prove that one and one equal zero.

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Combine *Combine* as a noun meaning "a combination of persons for commercial, political, or fraudulent ends" is recognized by *S.O.E.D.*, but only as an American colloquialism. Avoid this use, if possible. We use the words "if possible" advisedly because the nearest synonyms, *conspiracy* and *trust*, by no means express the same idea. A *combine* is an organization for the purpose just given. A *conspiracy* is a plan devised by several people "to defraud or overthrow." A *trust* is "an organization of several or more companies to defeat competition, not necessarily fraudulently":

The *combine* of fraternities gained control of all elective offices and the Student Council began an investigation.

The *conspiracy* of Aaron Burr and his associates was soon disclosed.

The lumber *trust* sent the prices lower than they had ever been before.

Common — mutual *Common* means "belonging equally to more than one, belonging to all mankind alike." *Mutual* means "reciprocal, belonging to each respectively." Do not confuse the two:

They had a *common* meeting place.

Their *mutual* friends represented all classes of society.

They had many friends in *common*.

Compare (1) When *compare* is used in the sense of "liken" it should be followed by *to*:

There are few who can be *compared to* her.

(2) When *compare* is used to mean "bringing together for the purpose of marking the similarities or differences" it should be followed by *with*:

When we *compared* the papers *with* one another we found the discrepancy.

Complexed This word is dialectal for *complexioned*:

She was dark *complexioned* (not *complexed*).

Conclude Do not use instead of *decide* to mean "determine, resolve, or contest":

I *decided* (not *concluded*) to go downtown.

I *concluded* that going downtown was better than staying at home.

Condone — excuse (1) *Condone* means "to overlook an offense, usually an offense of some importance":

They *condoned* his bad habits because of his good ones.

(2) *Excuse* in the same sense, means "to overlook an offense or a neglect which is trivial":

Excuse me! *Excuse* my haste. *Excuse* it, please.

Conscious — aware Though in certain meanings these two words are synonymous, a distinction should be observed insofar as *conscious* con-

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cerns, for the most part, something perceived inwardly, and *aware* something perceived outwardly or objectively:

He was *conscious* of his having behaved badly.

He was keenly *aware* of the deep silence which surrounded him.

Considerable *Considerable* is an adjective, never a noun or adverb:

He told me *many* (not *considerable*) of his experiences.

He was a *considerable* wit.

He was *considerably* (not *considerable*) worried.

Contrary This word is colloquial when used to mean "perverse or vexatious." Either as a noun or an adjective it should be used only to mean "opposite":

She was a *perverse* (not *contrary*) youngster.

He had *vexatious* (not *contrary*) manners.

Then he expressed the argument which was *contrary* to mine.

On the contrary, I agree with you.

Could of This expression is illiterate, standing for *could have*.

Couple The use of *couple* to mean "more than two" is unwarranted, and its use to mean "two *not* bound by some tie" is frowned upon:

A *group* of (not *a couple of*) my friends and I went to the show.

He had *several* (not *a couple of*) eggs for breakfast.

Two of (not *a couple of*) the tires were flat.

The *couples* on the dance floor looked weary.

Married *couples* in droves answered the advertisement.

Criticize — censure — find fault with (1) The very general notion among students that *criticism* always means "fault finding" has almost killed the broader and more valuable meaning of *criticize* and *criticism*. *Criticize* means "pass judgment upon," and whether that judgment is adverse or favorable depends upon the result of the *criticism*:

The students were told to *criticize* the book; some of them liked it and some did not.

Harry's *criticism* was favorable.

Class *criticism* of his point of view showed that he was right.

(2) *Censure*, as a verb, was originally a synonym for *criticize*, but it now is used only to mean "pass unfavorable judgment on":

He *criticized* two novels, favoring the one and *censuring* the other.

The show was *censured* (not *criticized*) by all the critics.

Customary See *average*.

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Data, strata *Data* and *strata* are plural forms and should be used with plural verbs. The singular forms are *datum* and *stratum*:

The *datum* you have taken as the basis *is* correct.

The *data* you have prepared *are* worthless.

This *stratum* of rock *is* extremely hard.

These *strata* *are* all sedimentary.

Date The use of *date* to mean *appointment* is inexcusable in formal writing:

I have an *appointment* (not *date*) for tonight.

I set the *date* for the *appointment* (not *date*) ahead a week.

Deal The use of *deal* to mean "a business transaction or bargain" is slang. Avoid it in formal writing:

The *transaction* (not *deal*) was completed.

The *bargain* (not *deal*) was too good to be overlooked.

The Republicans had made a *secret agreement* (not *deal*) with the western sugar growers.

Deal (1) The use of such phrases as *a great deal* and *a good deal* is permissible when meaning "considerably":

He talked *a great deal* about his possessions.

He bragged *a good deal* about his knowledge.

(2) But the use of such phrases to mean "much" is colloquial.

He owned *much* (not *a good deal of*) land.

He looked *much* (not *a great deal*) like his father.

Die with *Die*, when followed by a phrase expressing the cause of death, may be completed by *of*, *by*, *from*, or *through*, but never by *with*:

He died *of* (not *with*) pneumonia.

He died *by* (not *with*) the sword.

He died *from* (not *with*) sheer fright.

He died *through* (not *with*) neglect.

Different from, than The preposition *from* should generally be used to complete *different*, although occasionally, when a preposition after *different* would result in awkward phrasing, *than* may be used:

He is different *from* all the other men I have ever known.

He was elected to office for merits very different *from* those which make a good public leader.

My reasons were different *than* he expected them to be. (To avoid the awkward sentence: My reasons were different from what he expected them to be.)

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Differ from, with Use *differ from* when *differ* means "to be unlike"; use *differ with* when *differ* means "to disagree":

Their two minds *differ from* one another as night *differs from* day.

I *differ with* him on every point.

Directly (1) The use of *directly* as a conjunction meaning "as soon as" is not sanctioned:

I shall come *as soon as* (not *directly*) I have finished cutting the wood.

Metallic sodium explodes *as soon as* (not *directly*) it comes in contact with water.

(2) The use of *directly* to mean "immediately," although permissible, is likely to be confusing:

I shall come *immediately* (preferred to *directly*) to your house as soon as I have finished this book.

I shall come *directly* to your house when I leave the office.

Disinterested — uninterested The distinction between these two words must be exactly observed. *Disinterested* means "unbiased by personal interest"; *uninterested* means "taking no interest, being indifferent":

He gave us *disinterested* advice.

He was *uninterested* in the work.

Don't, doesn't (1) These are colloquial contractions of *do not* and *does not*, and should be used in speech only, or when recording spoken language:

We *do not* (preferred to *don't*) consider ourselves at fault.

It *does not* (preferred to *doesn't*) make any difference.

(2) *Don't* should never be used as a contraction of *does not*, for the false contraction is illiterate:

"It *doesn't* (not *don't*) make any difference," she said.

Doubt whether, that *Doubt whether . . . or* should be used to express uncertainty; *doubt that* should be used to express a strong negative probability:

I doubt *whether* I can go *or not*.

I doubt *that* he will come back.

Dove This word is incorrect as the past tense or the past participle of *dive*.

He *dived* (not *dove*) into the deep water.

After we had *dived* once or twice (not *dove*) I lost my fear of the height.

Drowned Unwarranted form of the past participle *drowned*.

He was *drowned* (not *drownded*).

Due to Expressions like *due to*, *owing to* and *caused by*, meaning "in consequence of," are adjectival and should be used *only* when they modify

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a substantive. (Because of its common but historically faulty use as an adverb, the *S.O.E.D.* now permits the occasional use of *due to* as an adverb, but the better writers of today still use it only adjectively.) The student may make sure that his use of these phrases is correct by expressing or implying some form of the verb *to be* before *due to*, *caused by*, and *owing to*:

The difficulty *is* really *due to* our ignorance.

(Not: *Due to* our ignorance we had difficulty.)

The accident *was due to* carelessness.

(Not: *Due to* carelessness, there was an accident.)

The accident, *due to* carelessness, could have been avoided. (This sentence means: The accident, *which was* due to carelessness, could have been avoided.)

Each other, one another Use *each other* when referring to two persons; use *one another* when referring to more than two:

Smith and Jones had known *each other* for years.

Smith, Jones, and Brown had known *one another* for years.

The two boys hit *each other* infrequently.

The club members used the word "brother" when referring to *one another*.

Effect See *affect*.

Either, neither *Either* and *neither* should be used only when referring to one of two persons or things. If more than two are referred to, use *each* and *none*:

Either Smith or Jones can do the work for you.

Neither Smith nor Jones is capable.

Smith, Jones, or Powers can *each* do your work.

If you have to depend upon Smith, Jones, or Powers, you will find that *none* is capable.

Elegant — grand Loose usage often confuses these words. They should be carefully distinguished. *Elegant* means "refined, correct, delicate in taste, graceful, polite"; *grand* refers to "size, splendor, loftiness and dignity in conception, treatment, or expression":

The *elegance* of her manner is astonishing in one so young.

Her dress is *elegant*.

He thinks only in the *grand* manner.

The *grandeur* of his conception is overwhelming.

Element — factor — phase Do not confuse these words. (1) *Element* means "a component part, one which goes into the making of a whole":

The *elements* of a sentence are its words.

The *elements* of language are comparatively simple.

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(2) *Factor* means "one of the circumstances, facts, or influences which produce a result":

The greatest *factor* in the solution of a problem is the proper statement of fact.

The *factors* which make for good diction are difficult to explain.

(3) *Phase* means "any one aspect of a thing of varying appearances, or a state or stage of change or development":

In planting a garden one must consider the *phases* of the moon.

Historically considered, words have their *phases* exactly as the moon has its phases, and the *phases* of a word expand and contract in meaning from century to century as the moon expands and contracts from month to month.

Else's The *S.O.E.D.* lists the inflection of *else* in the possessive case as colloquial; *anybody else's*, *somebody else's*, and so forth, are sanctioned in speech only, never in formal writing:

Anybody else would have kept the machine in repair.

(Not: *Anybody else's* machine would have been kept in repair.)

That horse belongs to *somebody else*. (Not: That horse is *somebody else's*.)

I shall ask the opinion of *someone else*.

(Not: I shall ask *someone else's* opinion.)

Emigrate — immigrate Do not confuse these two words. *Emigrate* is derived from the Latin words *ex* and *migrare* ("out" and "to migrate") and means "to go *from*"; *immigrate* is derived from the Latin words *in* and *migrare* ("into" and "to migrate") and means "to go *into*":

He was not permitted to *emigrate* until he had earned his passage money.

The expense of *immigrating* coolie labor from the East Indies was excessive. (*S.O.E.D.*)

From these verbs come the nouns which are similarly distinguished:

The *emigrants* were herded on to the ship bound from Australia.

The *immigrants* flocked off the English ship, safe at last in Australia.

Engage in — indulge in Do not confuse these words. *Engage in* refers to occupation or employment; *indulge in* refers to the gratification of a desire or inclination:

He was *engaged in* politics. (As an occupation.)

He *indulged in* the joys of politics to his heart's content. (Perhaps he had long wanted to, but his occupation had taken his time.)

Enormity — enormousness Although both these words are derived from the same Latin root meaning "departing from the norm or standard," *enormity* has come to refer to something which "departs from the ordinary in ethics or morality," and *enormousness* to refer to something which "departs from the ordinary in size or amount":

The *enormity* of his proposal to bribe the courts surprised them all.

The *enormousness* of the bribe he proposed surprised them all.

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Enthuse This word is slang for "make or become enthusiastic":

He was *enthusiastic* (not *enthused*) about the book.

His *enthusiasm* was contagious. (Not: He *enthused* all those with him.)

Entitled — authorized — privileged Do not confuse these words. (1) *Entitled* means "to have a rightful claim to anything":

The Medieval Church was *entitled* to one tenth of all the crops.

(2) *Authorized* means "to be endowed with authority, or to be commissioned":

The church was *authorized* by law to collect the tithe.

(3) *Privileged* means "to be authorized or licensed to do what is otherwise forbidden":

The church alone was *privileged* to perform the marriage ceremony.

Episode — occurrence These words should not be confused. An *occurrence* is merely an event; an *episode* is an incidental passage in a person's life or in a history, and so forth:

That *occurrence* was typical of his experiences.

The troubles which followed closely upon his marriage were merely *episodes* in an otherwise untroubled life.

Equally as good This phrase is the result of confusion between the phrases *equally good* and *just as good as*. Use either of the last mentioned forms:

He has new golf clubs, but my old ones are *equally good* (not *equally as good*).

He has new golf clubs, but my old ones are *just as good* (not *equally as good*).

My old golf clubs are *just as good as* (not *equally as good as*) the day I bought them.

Etc. Since *etc.* is an abbreviation of the two Latin words *et* and *cetera* ("and" and "otherwise" or "in all else"), it is ridiculous to write *and etc.* for *etc.* Furthermore, this abbreviation, like many others, should never be used in formal writing.

Evidence — proof These words are not interchangeable. *Proof* is that which establishes the validity of a fact, and *evidence* is one of the bases which establish the proof:

Circumstantial *evidence* is not always good *proof*.

Proof of his innocence lay not in the *evidence* he offered but in his good repute.

Evolute There is no such word:

The intricate forms of life have *evolved* (not *evoluted*) from the simple.

Exam See *ad*.

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Except The conjunction *except* should never be used in the sense of "unless." The conjunctive phrase *except that* (but never merely *except*) may be used if the meaning is "save for the fact that":

You may not go *unless* (not *except*) I go also.

We would gladly stay later *except that* (not *except*) some friends are waiting for us at a hotel.

Except For a discussion of the verb *except*, see *accept*.

Excuse See *condone*.

Expect *Expect* means "look forward to or regard something as likely." Its use to mean "suppose or surmise" is dialectal, and should be avoided:

I *suppose* (not *expect*) that I shall have to go to the fair.

I *surmise* (not *expect*) that they will come tonight, although I have no real reason for thinking so.

Unless his plans have been changed I *expect* Mr. Hafner at six o'clock.

Factor See *element*.

Fail *Fail*, meaning "prove deficient," is intransitive:

He *failed to pass* (not *failed*) the examination.

He *failed in* (not *failed*) the course.

Farther — further Although *farther* and *further* are little more than variants of each other (having supplanted *farrer*, the original comparative of *far*), *farther* is now preferred in talking of distance and *further* in talking of degree or extent:

The *farther* we go the more my feet hurt.

If you urge me *further*, I shall not do it.

Favor (1) The noun *favor* meaning, in commercial jargon, "letter," should be avoided:

I have received your *letter* (not *favor*) written June 17.

(2) The verb *favor*, when it is intended to mean "resemble in features," is permissible only in colloquial usage:

He *resembles* (not *favours*) his father.

Fellow *Fellow*, meaning "one, man, male, male person," is colloquial:

That *man* (not *fellow*) exasperates me.

Fewer — less Use *fewer* (comparative of *few*) to refer to numbers; use *less* (comparative of *little*) to refer to quantity not measurable in numbers, or to refer to degree:

There were *fewer* failures this year than last.

There was *less* rain this year than last.

The *less* you say about this the better.

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Find fault with See *criticize*.

Fine The adverbial use of *fine* to mean "well" is unwarranted:

He did *well* (not *fine*) in the half-mile run.

First-rate *First-rate*, used to modify a verb, has not yet risen above the class of quasi-adverbs, and is used only colloquially. Prefer *excellently* or *very well*:

He did *excellently* (not *first-rate*) on his first attempt.

He did *very well* (not *first-rate*) before the examining board.

Fix Do not use the verb *fix* to mean "mend or repair"; it means "make stable or firm":

He *repaired* (not *fixed*) the windmill.

He *mended* (not *fixed*) his own trousers.

He *fixed* the picture upon the wall.

I felt that many eyes were *fixed* upon me.

Former, latter *Former* means "the first mentioned of two" and is opposed to *latter*, which means "the second mentioned of two." When reference is made to more than two, use *first* and *last* in place of *former* and *latter*:

He was given the option of going to college or working on the farm. He preferred the *latter* (not *last*).

The *last* (not *latter*) of the three times I saw him he had turned morose again.

Of the eight choices, the *last* (not *latter*) was by far the best.

For to *For to* is a vulgar expression intended to mean "in order to, to":

We went *to* (not *for to*) see if the berries were ripe.

Frightened at *Frightened at*, *scared at*, and *scared of* are incorrect expressions intended to mean "afraid of":

He is *afraid of* (not *frightened at*) me.

We are *afraid of* (not *scared at* or *scared of*) the dark.

Funny This word is colloquial when used to mean "queer, strange, odd." Correctly, it means "comical or facetious":

Telling lies has a *strange* (not *funny*) effect on my whole nervous system.

It is *odd* (not *funny*) that we should all arrive at precisely the same moment.

A *queer* (not *funny*) sensation comes over me when I think about death.

The audience laughed uproariously at the *funny* figures capering about on the stage.

Further See *farther*.

Gentleman, lady Historical development of these words has loosened their meaning so that they may now be used as courteous synonyms for

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man or *woman*. Do not degrade their meaning further, however, by using them to refer to *any* man or woman, or to members of the lower ranks of society, democratic principles notwithstanding:

I met a *man* (not *gentleman*) who had witnessed the battle of the Marne.

I have never seen a fatter *woman* (not *lady*).

The *scrub-woman* (not *scrub-lady*) comes every Tuesday.

The *saleswoman* (not *saleslady*) sold me an imperfect garment.

Try to behave as a *gentleman* should behave.

She was a *lady* in every sense of the word.

Good Do not use *good* as an adverb meaning "well":

The work was *well* done (not *done good*).

The motor runs *well* (not *good*).

Got *Got*, the past tense of *get*, means "to have obtained possession of." The use of the perfect tense, *have got*, to supplant the present tense of *have* or *possess* is colloquial:

I *have* (not *have got*) a private income.

I *possess* (not *have got*) only a small fortune.

Gotten Although the use of *gotten* still survives in the phrase *ill-gotten gains*, *gotten*, the obsolete past participle of *get*, has been supplanted by *got* in formal usage:

I have *got* (not *gotten*) to the age when I no longer care about frivolity.

Possessions easily *got* (not *gotten*) are easily lost.

Grand See *elegant*.

Guess *Guess* means "hazard an opinion not based on knowledge," and should not be used in the colloquial meaning of "think or suppose":

I *think* (not *guess*) I shall go north this summer.

We *supposed* (not *guessed*) that he would be back within a week.

Having no knowledge of the strength of either team, I *guessed* at the result — and was wrong.

Gym See *ad*.

Had of Avoid the illiterate use of *had of* for *had*.

I wish I *had* (not *had of*) come home earlier.

Had ought The use of *had ought* or *hadn't ought* to show affirmative or negative obligation is illiterate. Use *obliged*, *should*, or merely *ought*:

He *is obliged* (not *had ought*) to make returns at least once a year.

He *should* (not *had ought to*) have done his work more quickly.

She *ought* (not *had ought*) to know better.

He *should not* (not *hadn't ought to*) have done it.

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Handy The use of *handy* to mean "near at hand" or "convenient to handle" is permissible, but it should not be used to mean "near, nearby":

I always keep my tools *handy*.

This book is a very *handy* edition.

The towns are very *near* (not *handy to*) one another.

The hotel is *nearby* (not *handy*).

Hanged, hung *Hanged* is used as the past tense and the past participle of *hang* in the specialized sense of putting to death by suspension; otherwise *hung* is used as the past participle of *hang*:

They *hanged* him in the jail yard.

He was *hanged* in the jail yard.

He *hung* his coat on the post.

His coat *had hung* on the post for over an hour.

Hardly, scarcely, only, but These words, because in themselves they suggest rarity or exception, should not be used illogically with another negative:

I *hardly ever* (not *hardly never*) get to town.

We *scarcely* (not *scarcely never*) see the man any more.

They *let* (not *do not let*) us use the church *only at night*.

There *is* (not *isn't*) *but* one post office in each city.

Hate Whether used as noun or verb, this word is too strong to serve merely for dislike or disapproval:

I *dislike* (not *hate*) spinach.

I have a *great dislike for* (not *hate*) that color.

I *disapprove of* (not *hate*) strong women and weak men.

His *disapproval* (not *hate*) was based upon the fact that I smoked.

Have got See *got*.

Have got to Do not use this phrase to replace the verb *must*:

The problem *must* (not *has got to*) be solved within an hour.

I *must* (not *have got to*) hurry home.

Healthful — healthy Although the distinction between *healthy* and *healthful* is beginning to disappear, it should still be carefully observed. *Healthy* means "possessed of health"; *healthful* means "something which promotes bodily or mental health":

He is a *healthy* person.

His mode of living is *healthful*.

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Himself, myself, yourself These words are reflexive and intensive pronouns and should not be used in place of the nominative or objective forms of the personal pronouns:

His wife and *he* (not *himself*) dance very gracefully.

For his wife and *him* (not *himself*) I bought a beautiful vase.

Even at bridge my wife and *I* (not *myself*) agree.

Let Dorothy or *me* (not *myself*) come over some night to help you.

Dorothy or *you* (not *yourself*) can help us.

Hisself The use of this form in place of *himself* is obsolete.

Human, humans *Human* is an adjective and, save in a jocular or affected sense, has not yet acquired good standing as a noun:

Human beings (not *humans*) are never consistent.

Some *persons* (not *humans*) feel disgust at the idea that they evolved from lower forms of life.

Hung See *hanged*.

Idea An *idea* is a thought or mental conception and should not be used in the sense of "intention or something to be done":

I had no *intention* (not *idea*) of going.

The *suggestion* (not *idea*) of moving on is a good one.

I.E. *I.e.*, an abbreviation of the Latin phrase *id est* ("that is"), should be used only where *that is* will fit grammatically into the place of *i.e.*:

Fire water, *i.e.*, cheap "likker," was one of the staples in the Indian trade.

If — whether Modern usage prefers *whether* to *if* for introducing noun clauses which are dependent upon verbs of seeing, asking, learning, doubting, knowing, and the like. *Whether* is usually followed by *or* to express an alternative, but the second alternative and its companion *or* may be suppressed:

He asked the landlord *whether or not* he intended repairing the furnace.

I do not know *whether* you will like it.

Immediately *Immediately* is an adverb and should never be used as a conjunction meaning "as soon as":

I shall begin to work *as soon as* (not *immediately*) I get there.

I shall set to work *immediately*.

Immigrate See *emigrate*.

Imply See *infer*.

Impractical See *practical*.

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Impracticable See *practical*.

In — into Although *in* and *into* are sometimes interchangeable they should be carefully distinguished in certain usages:

The ship comes *in* at midnight.

Tugs bring her *into* the slip.

He walked *into* the building from the Second Street entrance.

He prowled about *in* the dark corridors.

In back of *In back of* should not be used for *back of* or *behind*:

The open fields extended half a mile *back of* (not *in back of*) their house.

The kitchen is *behind* (not *in back of*) the dining room.

Individual, party (1) Do not use either *individual* or *party* to mean merely *person* or *man*, and so forth:

The *person* (not *party*) to whom you referred is an old man.

That *man* (not *individual*) certainly lives a gay life.

(2) *Individual*, correctly used, refers to a single human being as opposed to society, the family, and so forth; *party*, correctly used, refers to a single person considered in some relation:

As *individuals* the Smiths are interesting; as a family they are dull.

He is one of the three *parties* to this agreement.

Indulge in See *engage in*.

Infer — imply Care should be taken to distinguish between these two words. *Infer* means “bring in or draw as a conclusion”; *imply* means “insinuate, express indirectly”:

To *infer* (not *imply*) that, from the facts at hand, is wholly illogical.

To *imply* (not *infer*) in your speech that I do not know the rules of logic is unfair.

Ingenious — ingenuous Avoid the common confusion between these words. *Ingenious* means “clever, skillful,” and *ingenuous* means “candid, frank.” Related to these adjectives are the nouns *ingenuity* (“cleverness”) and *ingenuousness* (“frankness”):

That child is very *ingenious* (not *ingenuous*) at contriving toys.

That child is so very *ingenuous* (not *ingenious*) that she often embarrasses her parents.

His *ingenuity* has made him a very successful inventor.

Her *ingenuousness* makes her a social failure.

Inside of The use of *inside of* when referring to time is colloquial:

Within (not *inside of*) two hours the cake will be ready for you.

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Is when, is where *When* and *where* clauses should not be used as predicate substantives:

A couplet is two consecutive and rhymed lines of poetry.

(Not: A couplet *is when* two lines of poetry rhyme.)

A newspaper is a record of current events.

(Not: A newspaper *is where* current events are recorded.)

Its, it's *Its* (possessive of *it*) should not be confused with *it's* which is a contraction of *it is*. *It's* should be used only in informal writing or in recorded conversation:

Its (not *It's*) fleece was white as snow.

It is (not *It's*) about Mary's little lamb that I write.

Just The use of the adverb *just* to mean "very" is colloquial:

Isn't the view *grand*. (Not *just grand*.)

The plan is a *good* one. (Not: The plan is *just* fine.)

Kind of, sort of (1) These are adjectival phrases and should never be used adverbially. Instead use *somewhat*, *rather*, and so forth:

I would *rather* like to go. (Not: I would *kind of* like to go.)

He gave me a *somewhat* (not *kind of*) sneering look.

(2) When using either phrase as an adjective, do not add *a* to form *kind of a* or *sort of a*:

He is the *kind of* (not *kind of a*) person who would steal pennies from a blind man.

This is the *sort of* (not *sort of a*) problem no one can solve.

Lady See *gentleman*.

Last, latest *Latest*, which means "most recent," should not be confused with *last*, which means "the end unit in a series of places, events, positions, occasions," and so forth:

The *latest* issue of the magazine was particularly good.

The *last* issue of *The Tatler* was succeeded in 1711 by *The Spectator*.

Latter See *former*.

Lay, lie (1) Never use *lay* as an intransitive verb; it must always have an object. *Lie*, the intransitive verb, does not take an object.

The hen *lays* an egg every two days.

He *lies* down every afternoon.

(2) The principal parts of the two verbs are *lay, laid, laid; lie, lay, lain*.

The hen *lays* an egg every two days.

The hen *laid* an egg yesterday.

The hen has *laid* as many as 300 eggs a year.

Hens never *lie* down to sleep.

The dressed fowl *lay* ready for the frying pan.

I have eaten dressed fowl which has *lain* for several years in cold storage.

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Lead, led The principal parts of the verb *lead* are *lead*, *led*, *led*:

He *leads* them on.

He *led* them on.

He has *led* them on.

Leave, let Do not confuse these terms. *Leave* suggests departure, actually or figuratively; *let* suggests permission:

We shall *leave* him to shift for himself, since he won't let us help him.

We shall *let* him shift for himself when he is twenty.

Leave, lief *Leave*, when intended to mean "gladly, willingly," is an unsanctioned spelling of the correct word, *lief*:

I would as *lief* (not *leave*) go as stay.

Led See *lead*.

Less See *fewer*.

Liable See *apt*.

Lie See *lay*.

Like, as, as if (1) *Like* is a preposition and must be completed by a substantive in the objective case.

He is very much *like* (not *as*) me.

He, *like* (not *as*) his father, follows the medical profession.

Leaving England is *like* (not *as*) going into exile.

(2) *As* and *as if* are conjunctions and should be completed by clauses:

He looks *as* (not *like*) his grandfather looked in boyhood.

He acted *as if* (not *like*) he wished to leave.

(3) Do not permit elliptical expressions to confuse the use of the conjunctions *as* and *as if*.

He made *as if* (not *like*) to go.

He eats just *as* (not *like*) we.

(4) Do not confuse *as* in the sense of "in the capacity of" with *like*:

He acted *as* (not *like*) interpreter.

Likely See *apt*.

Literally The use of this word as an intensive must be carefully watched. Its use is permissible only when intended to mean "actually":

He was *literally* so tired that he could not walk.

Figuratively speaking (not *literally*) I coined money, even during hard times.

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Literature Do not use *literature* to mean merely "printed circulars or printed matter of any kind." Be precise in the choice of an exact noun:

Circulars (not *literature*) thrown into doorways usually go unread.

The town was flooded with *handbills* (not *literature*).

They gave us a *printed folder* (not *literature*) which told us how to operate the stove.

Loan Although *loan* as a verb is sanctioned as an Americanism, the verb *lend* is still generally preferred:

I shall *lend* five dollars.

I shall not *lend* him any more money until he repays my last *loan*.

Locate *Locate*, in the sense of "establish oneself, settle one's home," is sanctioned only as an Americanism. Prefer the more generally accepted verbs:

He *settled* (not *located*) in the West.

He *established himself* (not *located*) in Kansas City, as a druggist.

Lose out on, miss out on The use of these phrases in place of *lose* or *miss* is unwarranted:

He *lost* (not *lost out on*) his chance.

He *missed* (not *missed out on*) seeing the ball game.

Lot The use of this word to mean "many, much," is colloquial:

Many (not *lots of*) people think it wrong.

I have *ample* (not *lots of*) time to get it done.

Much (not *a lot of*) water has flowed under the bridge since then.

Love The use of this verb to mean merely "like" is a vulgarism:

I *like* (not *love*) apple fritters very much.

I *like* (not *love*) to go to the country.

Mad *Mad* means "insane, foolish, violent." Its use to mean "angry" is colloquial:

I was *angry with* (not *mad at*) him for breaking my pen.

I laughed when I thought of the *mad* scene.

Majority — plurality These terms are often confused when used to signify the result of a vote. *Majority* means "more than half." *Plurality* means "the excess of votes polled by the leading candidate over those polled by his nearest competitor," and is used only when more than two candidates are in the field:

Abner received 150 votes and Buchan only 50; thus Abner had a *majority* of 100 votes.

Charles polled 200 votes, Dickson 150, and Elson 20; thus Charles had a *plurality* of 50 votes, or a majority of 30.

APPENDIX C

Make The use of *make* to mean "earn" is permissible only when followed by *of*, or *out of*:

He *earns* (not *makes*) twenty dollars a week.

He *made* a fortune *out of* nothing.

He *made* a living *of* telling others how to live.

Materialize Do not use this term to mean "appear":

The train finally *came* (not *materialized*) at ten o'clock.

The lost dog *came back* (not *materialized*).

I almost expected a ghost to *materialize*.

Mean *Mean* means "inferior, poor, unimposing, narrow-minded, stingy."

Its use to signify unkindness or irritability is unwarranted:

He is a very *unkind* (not *mean*) person.

He has an *irritable* (not *mean*) disposition.

He resented his *mean* position in society.

He was so *mean* that he refused to part with a penny.

The condition inside was better than the *mean* outside of the house promised.

Might of The use of *might of* for *might have* is illiterate:

He *might have* (not *might of*) had it for the asking.

Mighty This term is colloquial when used in the sense of "very, exceedingly." Correctly, it means "powerful, bulky, considerable":

We had a *very* (not *mighty*) good time.

The *mighty* building dwarfed all others.

Mind *Mind*, used in the sense of "obey," is colloquial. In the sense of "pay attention, attend upon," the use of *mind* is correct:

See that the child *obeys* (not *minds*) you while I am gone.

From now on, see that you *mind* what I tell you.

Minus The use of *minus* in the sense of "short of, without," is colloquial:

He was *short* (not *minus*) some food on the second day.

Charles arrived *without* (not *minus*) the luggage.

Miss out on See *lose out on*.

Most The use of *most* to mean "almost, nearly," is unwarranted:

He was *almost* (not *most*) ready to leave.

Mutual See *common*.

Myself See *himself*.

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Near Do not use *near* adverbially in the sense of "almost, nearly":

The house is *nearly* (not *near*) completed.

He *nearly* (not *near*) had an accident.

Neither See *either*.

Neither . . . nor *Neither . . . nor* should be used in a negative statement:

Neither he *nor* (not *or*) his wife played bridge.

Nice This word means "fastidious; precise, scrupulous; subtle." The use of *nice* to mean "agreeable, delightful, pleasant" is colloquial:

We had a very *agreeable* (not *nice*) conversation.

That entertainment was the *most delightful* (not *the nicest*) I have ever attended.

He proved to be a very *pleasant* (not *nice*) companion.

His *nice* sense of humor makes him dislike vulgar stories.

He is noted for the *nice* distinction of his decisions.

That flower has a *nice* odor; it does not overpower everybody in the room.

No account, no good, no use If these terms are intended to be used as adjectives they must be preceded by *of*; otherwise *worthless*, *useless*, and so forth, must be substituted for them:

He was a person *of no account*.

It is *of no use* to go on trying.

His invention was *useless* (not *no use*).

His suggestion was *worthless* (not *no good*).

No place If this phrase is used, it must be preceded by *at* or *in*; otherwise *nowhere* must replace it:

Nowhere (not *no place*) could I get an offer.

At no place would they admit me without credentials.

No sooner *No sooner* should always be completed by *than*:

No sooner said *than* done.

They had *no sooner* come *than* (not *before*) they began quarreling.

No sooner was he done *than* (not *until*) he wanted to start again.

Not a one In the phrase *a* and *one* mean the same; hence one or the other is redundant. Use either one (depending upon the sentence) but not both:

Not *a* person came.

Not *one* person came.

Nothing like The use of *nothing like* for *not nearly* is colloquial:

There were *not nearly* (not *nothing like*) as many present this year as last.

APPENDIX C

Nothing more or less In this expression *nor* should be used instead of *or*. Do not confuse this negative expression with the affirmative expression, *more or less*:

Baseball is nothing more *nor* less than an adaptation of cricket.

Baseball is more *or* less an adaptation of cricket.

Not to exceed This phrase should not be used in the sense of "not more than" except when issuing orders in which the idea of excess is prominent:

There were *not more than* (not *not to exceed*) a hundred people here.

Your expenses, *not to exceed* \$1000, will be paid by the company.

No use See *no account*.

Nowhere near This expression, intended to mean "not nearly," is colloquial:

The house was *not nearly* (not *nowhere near*) finished.

Number *Number* is a collective noun which means "the sum or aggregate of things or persons" and should always be singular. If, however, it is preceded by *a* the meaning is changed to signify "a collection of persons or things" and it is plural:

The *number* of wise men in this world *is* small.

A *number* of wise men gathered in conclave *are* a sorry sight.

Occurrence See *episode*.

Off of Never use *off* followed by *of* or *from*, but simply the word by itself:

He fell *off* (not *off from*) the horse.

He fell *from* the horse.

He jumped *off* (not *off of* or *off from*) the high diving board.

Oftentimes Except in such phrases as "oft-told tales," *oft* (likewise *oftentimes*) is archaic. In its place *often* should be used:

He used *often* (not *oftentimes*) to get very angry.

We were *often* (not *oft*) puzzled for an answer.

On The use of *on* after verbs of continuing and planning, and after adverbs like *later* and *further*, is unwarranted:

Let us *continue* (not *continue on*).

Shall we *plan* (not *plan on*) the arrangement?

Later (not *later on*) we can dance.

One another See *each other*.

One or the other This expression is colloquial when used in the sense of "one," especially when the choice includes more than two:

One (not *one or the other*) of those men is guilty.

You have three choices. Take *one* (not *one or the other*).

Only See *hardly*.

Ordinary See *average*.

Out loud This expression is incorrect for "loudly, aloud, audibly":

He cried *loudly* (not *out loud*) that he was hurt.

He called *aloud* (not *out loud*) for his mother.

He whispered *audibly* (not *out loud*) so that all could hear.

Outside of (1) This expression is colloquial for "except for, aside from, save":

Except for (not *outside of*) your smoking, you seem to have no bad habits.

They have no social graces *aside from* (not *outside of*) those they have learned in books.

I have no day of rest *save* (not *outside of*) Sunday.

(2) See *in back of*.

Over This term should not be used to mean "more than":

More than (not *over*) two thousand soldiers paraded.

Overly (1) The use of *overly* in the sense of "too, very" is colloquial:

I like eating *too* (not *overly*) much to think of my figure.

I do not like tea *very* (not *overly*) much.

(2) *Over* is to be preferred to *overly* in most combinations:

He is *over-sensitive* (not *overly-*) about such remarks.

She was *over-excited* (not *overly-*) by his presence at the trial.

Over with The use of *over with* to mean "over" is unwarranted:

The game was *over* (not *over with*) by eight o'clock.

I got *over* (not *over with*) the routine easily.

Owing to See *due to*.

Partial to The use of *partial to* to mean "having a liking for, fond of" is colloquial:

I have a *great liking for* (not *am partial to*) rich foods.

Party See *individual*.

Per cent. — percentage (1) *Per cent.* means literally "in a hundred" and is used in referring to an exact computation. *Percentage* means, more loosely, "a proportion":

Only two *per cent.* of the students made grades of A.

This is a lower *percentage* than that of last year.

(2) Note that *per cent.* is usually written as two words, with a period after *cent.*, since the expression is an abbreviation of the Latin *per centum*.

Phase See *element*.

Phenomena *Phenomena* is the plural of *phenomenon*:

The *phenomenon* of one heavenly body striking and shattering another gives one pause.

The *phenomena* observed under a microscope take one into an entirely new world.

Phone See *ad*.

Photo See *ad*.

Piece Do not use *piece* to mean "a short distance, a part in space or distance":

I walked a *short distance* (not *piece*) up the road.

In that *part* (not *piece*) of the heavens directly overhead lies the Zenith.

That *part* (not *piece*) of the road between here and the next town is rough.

Plenty The use of *plenty* as an adverb meaning "amply, quite" is colloquial:

That machine is *amply large* (not *plenty big enough*) for my needs.

That horse is *quite large enough* (not *plenty big enough*) to hold you on its back.

Plurality See *majority*.

Poorly The use of *poorly* to mean "unwell, in poor health" is colloquial:

My wife is *unwell* (not *poorly*) today.

I am feeling *in poor health* (not *poorly*).

Post The use of the verb *post* to mean "supply with information, keep informed" is colloquial:

Will you *give me the latest information* about those bonds?

(Not: Will you *keep me posted* about those bonds?)

You should have kept me *informed* (not *posted*).

Postal Do not shorten *postal card* to *postal*, which is an adjective:

He crammed enough writing on the *postal card* (not *postal*) for a whole letter.

The *post-card* (not *postal*) is the cheapest means of communication.

Practical — practicable (1) Do not use these two adjectives interchangeably. That which is *practical* is opposed to that which is theoretical. *Practicable* describes something which may be put in use or a plan which may be carried out in practice:

She worked as a *practical* nurse.

He was a *practical* man, no theorist.

His suggestion was very *practicable*.

That looks like a very *practicable* saw.

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(2) The same distinction holds true for *unpractical*, *impractical* and *impracticable*:

He was strictly a theorist, a very *unpractical* man.

His suggestion was very *impracticable*.

He never made money because he was *impractical*.

Practically This word should not be used to mean "virtually, nearly":

He is *virtually* (not *practically*) done with the work.

He is *nearly* (not *practically*) on time today.

He did that job very *practically*.

Prefer *Prefer* should be completed by *to*, not by *rather than*:

We preferred riding *to* (not *rather than*) walking.

She preferred him *to* (not *rather than*) his brother.

Preferable The adjective *preferable* should not be used in the comparative:

The first course is *preferable* (not *more preferable*) to the second.

She is *a much more desirable person than* her sister.

(Not: She is *more preferable to* her sister.)

Principal — principle Do not confuse these two words. *Principal*, noun or adjective, refers to "the highest in rank, the most important in a collection." *Principle*, the noun, refers to "a primary law, force, or element which determines particular results":

She is the *principal* of the high school.

He followed that *principle* all his life.

This is one of the *principal* agents for demonstrating the *principle* of catalysis.

Privileged See *entitled*.

Prof See *ad*.

Proof See *evidence*.

Proposition The use of *proposition* to mean "device, invention, thing" is unwarranted. Correctly, the term means "a statement or assertion":

He was not able to prove his *proposition*.

That orange squeezer is a very useful *device* (not *proposition*).

One of the most important *inventions* (not *propositions*) is the printing press.

Prospect The use of *prospect* to mean "one who is likely to buy, one who is likely to do something" is slang:

He looks to me like a *prospective buyer* (not *prospect*).

He will very likely go to camp with us. (Not: He is a *prospect* for our camp).

Proven *Proved* is preferred as the past participle of the verb *prove*. *Proven* is usually used as an adjective:

He was *proved* a man of great worth.

He was a man of *proven* worth.

Put across This expression is slang when used to mean "getting something accepted":

They accepted my plan. (Not: I *put* the plan *across*.)

Put in The use of *put in* to mean "spend, devote, make" is colloquial:

I *spent* (not *put in*) a lifetime on that book.

I *devoted* two years to the study of Latin.

(Not: I *put in* two years at Latin.)

I *made my* (not *put in an*) appearance at exactly twelve o'clock.

Quite a few, number, while These phrases are colloquial:

Many (not *quite a few*) in the audience left after the first act.

A great number (not *quite a number*) of her friends attended the concert.

It took us *a long time* (not *quite a while*) to get the machine repaired.

Raise — rear *Raise*, meaning "to educate, to take care of children," is colloquial. The correct verb is *rear*:

They had *reared* (not *raised*) their children well.

Raise — Rise *Raise* is always a transitive verb requiring an object. *Rise* is always intransitive:

They are *raising* a monument to him.

The balloon is already *rising*.

Rarely ever *Rarely ever* is incorrect for *rarely*, *rarely if ever* or *hardly ever*:

We *rarely* (not *rarely ever*) consider proposals of this kind.

We *rarely if ever* (not *rarely ever*) attend the theater.

We *hardly ever* (not *rarely ever*) read to each other.

Real *Real* should not be used to mean "very, extremely":

They were *very* (not *real*) agreeable to us.

The model aeroplane I am now showing you rises *extremely* (not *real*) fast.

Reason is because Never use this construction. *Reason is* should be followed by a noun clause introduced by *that*:

The *reason* I failed to come *was that* I did not receive your note in time.

Reckon Do not use *reckon* in the sense of "think, intend, suppose." It means, correctly, "count or sum up":

By counting the stubs, he *reckoned* that a thousand people attended the opera that night.

I *think* (not *reckon*) I shall stay home today.

We *supposed* (not *reckoned*) him to be dead.

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Refer back *Refer*, coming from the Latin *re* and *ferre* ("back" and "to carry") should never be followed by *back*.

Let me *refer* you to our first lesson.

(Not: Let me *refer you back* to our first lesson.)

Please *refer* (not *refer back*) to the earlier parts of the book.

Refer to See *allude to*.

Regard Do not confuse the noun *regard* with the verb form *regards* in such phrases as *in regard* (noun) *of*, *in regard* (noun) *to*, *with regard* (noun) *to*, and *as regards* (verb):

In regard of (not *in regards of*) our youth the books were burned.

In regard (not *regards*) to demands of that kind I have no patience.

With regard (not *regards*) to your best interests I say this.

As regards what he has to say, I think he talks trash.

Regular The use of *regular* to mean "thorough, real" is colloquial:

He turned out to be a *thorough* (not *regular*) bounder.

This is *real* (not *regular*) nonsense.

Reminisce This verb does not exist save as a colloquial adaptation of the noun *reminiscence*:

He *indulged* all evening *in reminiscences* of his youth.

(Not: He *reminisced* all evening about his youth.)

Repeat again Since *repeat* comes from the Latin *re* and *petere* ("back" and "to demand"), it should never be followed by the superfluous *back* or *again*:

Please *repeat* (not *repeat again*).

Respect Do not use the phrase "with respect of." The correct form of the phrase meaning "with reference or regard to" is *with respect to*:

He said nothing, with respect *to* (not *of*) your experience, to make us lose confidence in you.

Right away, right off *Right*, when used with *away* or *off* to mean "at once, straightway," is colloquial:

Let us leave *immediately* (not *right away*) after dinner.

Shall we decide that matter *at once* (not *right off*)?

Rise See *raise*.

Run In the sense of "manage, operate, control," *run* is colloquial:

He *managed* (not *ran*) the baseball club.

He *operated* (not *ran*) a restaurant on Second Avenue.

He *took over* the whole affair. (Not: He *ran* the whole show.)

APPENDIX C

Same *Same* is an adjective, and should not be used as a pronoun:

Send me a catalogue and mail *it* (not *same*) at once.

"Were you talking to that man yesterday?" "Yes, that is the *one* (not *same*)."

Same as Do not use *same as* for *just as* or *in the same way as*:

We dealt with this problem *just as* (not *the same as*) we deal with all problems of this kind.

Some peasants plow *in the same way as* (not *the same as*) their fathers and grandfathers and great-grandfathers.

Scarcely See *hardly*.

Scared at See *frightened at*.

Second handed This expression is colloquial for *second hand*:

His was a second *hand* (not *handed*) automobile.

He seldom bought a second *hand* (not *handed*) book.

Seldom ever Instead of *seldom ever* write *seldom*, *seldom if ever*, or *hardly ever*:

We *seldom* (not *seldom ever*) see him now.

We *seldom if ever* (not *seldom ever*) listen to our radio.

The team *hardly ever* (not *seldom ever*) wins a game.

Seldom or ever The use of this phrase for *seldom if ever* is unwarranted. See *seldom ever* for examples.

Selection Do not use *selection* to mean "song, poem, recitation" and so forth when the idea of choice is absent:

That *song* (not *selection*) was excellently accompanied.

That *poem* (not *selection*) is good for centuries to come.

John's *recitation* (not *selection*) was well declaimed.

That *selection* from Bach is very apt to illustrate what is called "mathematical music."

Self Do not use this part of reflexive pronouns as a substitute for *I*, *me*:
John and *I* (not *self*) will attend.

Is it for my wife and *me* (not *self*)?

See also *himself*.

Self-confessed Do not use *self-confessed* for *self-admitted* or *self-accused*:
In the phrase *self-confessed*, the *self* is redundant:

He is a *confessed* (not *self-confessed*) criminal.

He is a *self-admitted* (not *self-confessed*) liar.

He is a *self-accused* (not *self-confessed*) reprobate.

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Set, sit (1) *Set* is always a transitive verb, and requires an object. *Sit* is always intransitive:

He *sets* the chairs in a row.

He *sits* in the chairs.

(2) The principal parts of the two verbs are: *set, set, set; sit, sat, sat*:

Her daughter usually *sets* the table.

Her daughter *set* the table yesterday.

Her daughter has already *set* the table.

Her daughter usually *sits* at the head of the table.

Her daughter *sat* at the head of the table.

Her daughter had *sat* at the head of the table before I came.

Shape The use of *shape* to mean "condition or manner of execution" is permissible only in the jargon of sports:

He was in excellent *condition* (not *shape*).

He made that jump in good *form* (not *shape*).

Should of The use of *should of* for *should have* is illiterate:

He *should have* (not *of*) made the goal.

Show (1) The use of the noun *show* to mean "chance or opportunity" is an Americanism that is not in good standing:

He *had no chance* (not *didn't stand a show*) of displaying his talents.

They did not give him *an opportunity* (not *a show*).

(2) The use of *show* to mean "any kind of public performance" is colloquial. *Show*, correctly used, must refer to a display of oddities or a display on a grand scale:

They *did a jig and dance* (not *put on a show*) in the middle of the campus.

The demonstration was a very interesting *one* (not *show*).

Show up The use of *show up* to mean "put in an appearance, be present, uncover" is colloquial:

He *made his appearance* (not *showed up*) exactly an hour late.

He *was present* (not *showed up*) as usual.

The attorney *disclosed* (not *showed up*) the graft.

Sign up This phrase is colloquial for "enroll, enlist" and so forth:

He *enlisted* (not *signed up*) ten men for the campaign.

He *enrolled* (not *signed up*) for a course in Latin.

Sit See *set*.

Size up The use of *size up* to mean "estimate or appraise" is colloquial:

He *estimated* (not *sized up*) the possibilities for making money.

He had *appraised him* (not *sized him up*) correctly.

APPENDIX C

Smell of When using *smell* as a transitive verb denoting an action which someone performs, complete it by an object, not an adjectival phrase beginning with *of*:

Smell (not *smell of*) this rose.

She *smelled* (not *smelled of*) the roast burning.

So (1) Do not use *so* as an intensive adverb meaning "very, extremely" and so forth:

That dress is *very* (not *so*) pretty.

His statement sounds *extremely* (not *so*) stupid.

(2) *So*, meaning "in such a way, to such an extent," must be completed by *that*:

The dress was *so* beautiful *that* I could hardly believe she made it herself.

That statement is *so* stupid *that* I do not wonder he was expelled from the class.

(3) *So*, used by itself as a conjunction joining two clauses, is considered incorrect. The conjunctive forms are *and so* and *so that*:

He had won all the money, *and so* (not *so*) he went home.

He had won all the money, *so that* (not *so*) the game could not continue.

Some (1) The use of *some* as an intensifying adjective is colloquial:

That is a *very handsome* (not *some*) automobile you have.

The horse showed *excellent* (not *some*) speed in the tests.

(2) The use of *some* as an adverb meaning "a little, somewhat," or as an intensifying adverb is colloquial:

He hunts *a little* (not *some*) and fishes *a little* (not *some*).

The clothes still *smelled somewhat* (not *some*) of naphtha.

This automobile certainly travels *fast* (not *some*).

Sort of See *kind of*.

Species (1) *Species*, meaning "kind or order," has the same form in both singular and plural:

A *species* is the subdivision of a genus.

Species are subdivisions of a genus.

History is a peculiar *species* of writing compounded of realism and fiction.

(2) The form *specie* is used almost exclusively to mean coined money as opposed to bullion.

This note must be paid in *specie*.

Stand for This expression is colloquial for "endure, put up with":

He would not *endure* (not *stand for*) my heckling.

We will *put up with* (not *stand for*) no more of your nonsense.

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Start in *Start in* is a colloquialism for *begin to*:

Tomorrow he *begins* (not *starts in*) to work again.

Strata See *data*.

Such (1) Do not use *such* alone as an intensive:

He had *great* (not *such*) luck at cards.

He had *a very* (not *such a*) pleasing manner.

(2) If *such* is used as an intensive, it must be completed by a clause introduced by *that*:

He had *such* great luck at cards *that* few persons cared to play with him.

He had *such* a pleasing manner *that* he was invited everywhere.

(3) *Such*, when followed by a relative clause, must be completed by *as*:

He played with *such* luck *as* to attract attention.

Such pleasing manners *as* he had achieved could hardly have been developed by accident.

Superior *Superior* is followed by *to* (not *than*) when the object of comparison is named:

He is superior *to* (not *than*) most persons of his age.

Sure Avoid the colloquial use of *sure* for the adverbs *surely*, *certainly*, and so forth:

I shall *certainly* (not *sure*) take care not to let them fool me.

Certainly (not *sure*) you may go.

Suspicion The use of *suspicion* as a verb is unwarranted. Use *suspect*:

I *suspected* (not *suspicioned*) him of being a villain.

Take and Avoid this expression:

Finish your work. (Not: *Take and* finish your work.)

Take in (1) Do not use this expression to mean "attend, go to":

Let us *attend* (not *take in*) a picture show tonight.

I want to *go to* (not *take in*) the basketball game.

(2) The use of *take in* to mean "deceive, trick" is colloquial:

He is easily *deceived* (not *taken in*) by appearances.

We *tricked him* (not *took him in*) without any trouble.

Take stock in This expression, when used to mean "rely on, trust, have faith in," is colloquial:

I *rely on* (not *take stock in*) his opinions.

I *trust* (not *take stock in*) his advice.

I *have much faith in* (not *take a great deal of stock in*) the man.

APPENDIX C

Taking In the sense of "charming, attractive," *taking* is now colloquial:
Hers is a *charming* (not *taking*) manner.
She has a very *attractive* (not *taking*) way about her.

Taste of If *taste* is used as a transitive verb *of* must not follow it:
Taste (not *taste of*) this gravy.
She *tasted* (not *tasted of*) the cider to see if it would make good vinegar.

Tasty Do not use *tasty* to mean "tasteful, elegant":
Her dress was very *tasteful* (not *tasty*).
She was very *elegantly* (not *tastily*) attired.

Tend The verb *tend*, when used to mean "look after," must have a direct object; *attends* must be followed by *to*:
Oscar *tends* (not *tends to*) the fire.
Marjory *attends to* the children.
Marjory *tends* the children.

Termed as The verb *termed* is transitive and always takes a direct object:
The heart is often *termed* (not *termed as*) the seat of the emotions.

Terrible, terribly (1) *Terrible* and *terribly* are colloquial when degraded in meaning to mere intensives:

He is *very poor at* (not *a terrible one at*) understanding jokes.
I am *very* (not *terribly*) sorry we did not go.

(2) Do not confuse the adjective *terrible* and the adverb *terribly*:
My head aches *terribly* (not *terrible*).
He glared *terribly* (not *terrible*) at his pursuers.

That Do not use *that* adverbially in the place of *so*:
So (not *that*) far the work has progressed rapidly.

That way Do not omit the preposition *in* before *that way* when the phrase means "in that manner, by those means":
It cannot be done *in that way* (not *that way*).

Through Avoid the use of *through* to mean *finished*:
I am *finished* (not *through*) with the work.

Transpire *Transpire* means "emit through the skin or lungs, come to be known," and so forth. Do not use the word to mean "occur or happen":
That event *happened* (not *transpired*) a thousand years ago.
The accident *occurred* (not *transpired*) in the height of the traffic rush.
News of the event *transpired* four days after it happened.

A GLOSSARY OF FAULTY DICTION

Treat When meaning "discuss," and when followed by the subject of discussion, the verb *treat* should be completed by *of* (not *with*).

His second lecture treated *of* (not *with*) lung diseases.

Try *Try*, in the sense of "trial or test," is colloquial:

Let us give him a *trial* (not *try*) at the work.

We shall give the motor a *trial* (not *try*) tomorrow.

Unbeknownst This term is vulgar and dialectal for *unbeknown*, *unknown*:

That plan was made *unbeknown* (not *unbeknownst*) to me.

His plans are *unknown* (not *unbeknownst*) to me.

Uninterested See *disinterested*.

Unique Do not degrade the word *unique* to mean merely "odd, strange, unusual." *Unique* means "the only one of its kind":

He had an *odd* (not *unique*) expression on his face.

That was a strange (not *unique*) collection of odds and ends.

His collection of Bibles was *unique*.

United States Whether treated as a singular or plural form, *United States* is preceded by the article *the*:

The United States is now a world power.

The United States are called the melting pot of the world.

Unpractical See *practical*.

Unsanitary. The *S.O.E.D.* does not list this word. The correct form is *insanitary*.

Up This term is colloquial when used after such words as *end*, *rest*, and *settle*:

He *ended* (not *ended up*) the second lesson yesterday.

He *settled* (not *settled up*) the accounts for her.

Have you come here to *rest* (not *rest up*)?

Up until The use of *up until* for *until* is unwarranted:

He was a rich man *until* (not *up until*) last year.

Usual See *average*.

Verdict Do not use *verdict* to mean a mere opinion when the idea of judging is not present:

He gave it as his *opinion* (not *verdict*) that no one could solve the problem.

Wait on Do not use *wait on* in place of *await* or *wait for*:

He *awaited* (not *waited on*) her arrival.

APPENDIX C

Want for (1) Do not use *want for* when the meaning "want or wish" is intended:

I want (not *want for*) to go.

I wished (not *wished for*) to buy the boat.

(2) **Want for** is correctly used to mean "lack":

He *wanted for* food.

Want in, out, off, through Never to be used elliptically for *want to get in*, and so forth:

The child wants *to get in* (not *wants in*).

He wants *to get off* (not *wants off*) at the next station.

Want to Do not use the phrase *want to* as a synonym for *should*, *had better* and so forth:

You *should* (not *want to*) be very careful.

You *had better* (not *want to*) get two loaves of bread instead of one.

Way Do not use *way* adverbially for *away* or *far*:

He had to go *away* (not *way*).

His home lies *far* (not *way*) north.

See example under *ways*.

Ways Do not use *ways* in referring to distance:

His home is a great *way* (not *ways*) to the north of us.

When See *is when*.

Where See *is when*.

Whereabouts Do not use for *where*:

I do not know *where* (not *whereabouts*) he can be found.

Where at, to Do not use *where at* or *where to* to mean merely *where*:

Where does he live? (Not: *Where does he live at?*)

Where is he going? (Not: *Where is he going to?*)

Whether See *if*.

While *While* is a conjunction of time and should not be misused for conjunctions like *whereas*, *but*, *and*, and so forth:

He may do what he pleases *whereas* (not *while*) you are not as free.

You may be interested *but* (not *while*) I am not.

You care little *and* (not *while*) I care less.

You put up the tent *while* I unload the canoe.

A GLOSSARY OF FAULTY DICTION

Whip *Whip*, in the sense of "overcome," is colloquial for *defeat*:
They *defeated* (not *whipped*) us at golf.

Wire *Wire* is colloquial for *telegram*:
They sent us a *telegram* (not *wire*) announcing his arrival.

Without The use of *without* as a conjunction meaning "unless" is illiterate:
I cannot work *unless* (not *without*) I eat regularly.

Witness The verb *witness* is generally a stilted substitute for *see*:
I want you to *see* (not *witness*) this stroke.

Worst way, worst kind These expressions are colloquial for *very much*, *very difficult*, and so forth:
I want it *very much* (not *the worst way*).
It is a *very difficult* (not *the worst kind of a*) problem.

Would have (1) Do not use for *had* in clauses expressing condition:
If he *had* (not *would have*) come we would have gone.
(2) Do not use *would have* for *did* in negative expressions:
I am surprised you *did not call* (not *wouldn't have called*) on him after the accident.

Would of The use of *would of* for *would have* is illiterate:
At the best that *would have* (not *would of*) made only nine points.

You all, we all *All* is dialectal when used to mean merely *you*, *we*:
You (not *you all*) must come over to see us.
We (not *we all*) haven't the time.

Yourself See *himself*.

APPENDIX D

DICTIONARY OF PUNCTUATION

INTRODUCTORY Punctuation — the marking of pauses and stops in writing — was entirely omitted by the writers of early manuscripts. Succeeding writers have, however, developed punctuation from the first simple separation of words and sentences until now it has become a part of writing almost as essential as grammar. Writers of all classes — inexperienced or advanced amateurs, and professionals — admit that punctuation of some kind is essential if the meaning of their sentences, paragraphs, or themes is to be clear.

But when the authors of this book began their task of compiling, editing, and evaluating the rules for punctuation as given by authorities and texts, and of analyzing punctuation as used by authors, they found themselves faced with a dilemma. No two writers, no two authorities, no two textbooks, agree on all punctuation, nor do any groups approximate an agreement generally. They agree, for example, that a comma should be used to indicate a pause, but they disagree widely about the exact occasions when a comma pause is needed.

Faced with this dilemma, we have analyzed the usages followed by many writers and listed by many authorities and textbooks, and have grouped them in the following manner:

- correct:* Under this heading we have placed the rules and usages, comparatively few in number, about which nearly all authorities agree.
- advisable:* Under this heading we have grouped usages which need not always be observed.
- optional:* Under this heading we have placed the usages which may or may not be followed, depending upon the author's intentions and tastes, and those on which authorities disagree. In almost every group under this heading we have explained the option, unless it has been too obvious to need explanation.
- incorrect:* Under this heading we have listed the usages which nearly all authorities agree are not merely unnecessary but actually wrong or confusing.

DICTIONARY OF PUNCTUATION

inadvisable: Under this heading we have listed those usages which a large *minority* of authorities and texts have given as permissible, but which the rest say are to be avoided. We have also included here usages which are permissible to professional writers but which the student, learning his craft, should avoid for reasons which are generally explained.

unnecessary: Under this heading, used but occasionally, we have listed usages which, while not dogmatically incorrect, are almost always unnecessary to the meaning of any piece of writing.

The student should learn those usages listed as correct; he should, to say the very least, *recognize* the others.

We have also added, in alphabetical order, the parts of speech and expressions which receive or require punctuation, as well as those which are frequently punctuated incorrectly. Those who wish to use the Dictionary of Punctuation only for reference will find this alphabetical order a convenience. Those who wish to make a concentrated study of the punctuation marks will find all the rules for any one mark grouped together. For the latter, exercises are provided at the end of the Dictionary. To save space, many of the entries refer to rules quoted elsewhere in this Dictionary instead of repeating those rules needlessly, as the first few entries illustrate.

Abbreviation, rule 2, *period*

Abrupt change, in thought and structure, rule 1 a, *dash*

Absolute phrase, rule 12 b, *comma*

Action, hurried or rushed, rule 4, *dash*

A.D., rule 2, *period*; rule 22, *comma*

Address, of letter, rule 19 b, *comma*
in body of sentence, rule 7 b, *comma*

Adverbial clause or phrase, short introductory, rule 26, *comma*

Adverbial conjunction, between independent clauses, rule 4 b, *semicolon*;
rule 24, *comma*

Adverbial elements, long introductory, rule 11 a, *comma*

Adverbs, transitional, rule 4 b, *comma*

A.M., rule 2, *period*; rule 22, *comma*

Ambiguity, avoided, rule 11, *comma*

And, between two independent clauses, rule 16, *comma*
in series, rule 17, *comma*

APPENDIX D

APOSTROPHE (') The apostrophe is used in forming the possessive case of nouns and of some pronouns, and in indicating certain conventional uses of words and symbols. To understand fully its uses in forming the possessive case, the student must first understand the rules for forming the possessive case, which are given in the Dictionary of Grammar under item 3, *case* and items 5, 8 *b*, and 9 *d, e, pronoun*. The apostrophe is:

necessary:

- (1) Before the *s* to form the possessive case of (a) singular nouns and (b) plural nouns not ending in *s*:

(a) The boy's hat disappeared.

Tom's hit won the game.

Charles's words meant nothing.

(b) The men's gathering was noisy.

The children's shouting drove him mad.

- (2) After the *s* to form the possessive case of plural nouns ending in *s*:

The ladies' wraps should go in my room.

All the dogs which gathered around him seemed angry. He wished that someone would file all dogs' teeth.

- (3) Only after the second of two nouns *both* possessing the *same* thing:

Harper and Smith's store burned down.

Charles and John's mistake was in not coming earlier.

(NOTE that both nouns must be in the possessive case if the word they modify is possessed by each individually. Thus we would write —

Harper's and Smith's doubts were confirmed. —

if the sentence meant:

Harper's doubt about the audience and Smith's doubt about the entertainment were confirmed.)

- (4) After the final word of compound nouns showing possession:

His brother-in-law's house burned down.

Her mother-in-law's words were soothing.

- (5) Before the *s* to form the possessive case of *impersonal* or *indefinite* pronouns:

Someone's foot stepped on his.

They admired each other's gifts.

Neither's punctuation was correct.

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- (6) To form the plural of (a) letters, (b) a word used as a unit, and (c) signs and symbols:

(a) He forms his *t*'s like *f*'s.

(b) All the *and*'s may be crossed out.

Look at his *of*'s.

He makes his *nine*'s wrong.

(c) The *#*'s in the margin are confusing.

The *o*'s may be omitted.

- (7) To show omission of letters in (a) forming contractions of two or more words, (b) in one word, or (c) in the partial expression of numerical combinations:

(a) Arthur doesn't want to come in.

It's only too true.

They're coming at five o'clock.

(b) I will wait 'til the pond freezes over.

He picked up the 'phone.

(c) The class of '15 was all present.

The roof was blown off in the cyclone of '27.

inadvisable:

- (8) To form the possessive case of nouns ending in *s* when the following or preceding syllables also possess sibilant sounds:

Moses' commands were disobeyed. (*Not:* Moses's commands)

Ulysses' sons were safe. (*Not:* Ulysses's sons)

She should do it for conscience' sake, if for no other reason.

(*Not:* conscience's sake)

optional:

- (9) To form the possessive of nouns used in business or group titles:

The Citizens National Bank opens long before noon.

She bought her vegetables at the Farmers Co-operative market.

(NOTE that most modern writers would punctuate the above sentences as they are given. The omission is condoned by the necessity for haste when addressing and heading letters, and frequently by the awkward appearance of the apostrophe in titles.)

incorrect:

- (10) When used to form the possessive of personal pronouns. The following expressions are correct:

Hers was a difficult task. (*Not:* Her's was a difficult task.)

The fault was obviously ours. (*Not:* The fault was obviously our's.)

The books were theirs. (*Not:* The books were their's.)

The horse had broken its leg. (*Not:* The horse had broken it's leg.)

(See EXERCISE 143.)

APPENDIX D

Appositive, not separated from noun, rule 25, *comma*
separated from noun, rule 4 c, *comma*

Articles, titles of, quoted, rule 2, *quotation marks, double*

ASTERISK (*) The asterisk is a mark formerly often used either to call attention to an expression for some reason, or to show omission. It seems to have dropped out of popular favor today, and is used only occasionally. The asterisk is:

optional:

- (1) To indicate or to call attention to one or more words when the use of a footnote number would not convey the meaning intended:

All the words marked with an asterisk in the following passage should be looked up in the Dictionary of Grammar:

The simple *predicate must contain a *verb. It may contain an *object, an *objective complement, a predicate *nominative or a *predicate adjective.

(NOTE that the asterisk may correctly come after the word to which attention is called: predicate*, object*, and objective complement*.)

- (2) To indicate a footnote:

When Hamlet and Laertes quarrel upon the grave of Ophelia* the comic mood is immediately dissipated

*Hamlet was Ophelia's lover; Laertes, her brother.

(NOTE that most modern writers and authorities prefer to use a numeral to indicate a footnote:

... the grave of Ophelia¹⁴...

- (3) To indicate the omission of a word or group of words:

The rider * * * threw himself from his horse.

(NOTE that the usage here indicates that a word, a phrase, or a clause, has been omitted. The complete sentence might read:

The rider whom I have just been describing to you...)

Our seclusion was perfect. * * * Indeed, the locality of our retirement had been carefully kept a secret from my former associates. (Edgar Allan Poe, "The Murders in the Rue Morgue")

(NOTE that the usage here indicates the omission of one or more sentences.)

... safe in immortal youth as those of Homer, you at least carried your ideal hence untarnished! It is locked for you beyond moth or rust in the treasure of Death.

* * * * *

One feels so intimately assured that one is made up, in parts, of shreds and leavings of the past, that an honest man would be slow

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in saying *yes*. (James Russell Lowell, "On a Certain Condescension in Foreigners")

(NOTE that the usage here indicates the omission of one or more paragraphs.

NOTE further that modern writers and authorities seem to prefer the use of ellipses instead of asterisks to indicate omission. When asterisks are used now, they carry the implication of censorship.)

Attention, gained, rule 1, *asterisk*

Awkwardness, avoided, rule 11, *comma*

B.C., rule 2, *period*; rule 22, *comma*

Biblical reference, rule 5 a, *colon*

Book, title separated from volume and page numbers, rule 7 f, *comma*

BRACKETS ([]) Brackets—sometimes called "square brackets" to distinguish them from curved brackets used to enclose parts of mathematical or scientific formulae—are an ungraceful form of parentheses, with special uses. Brackets are:

necessary:

- (1) To enclose material which an editor inserts in material he did not write:

They [the men] answer the Chief Clerk's questions rapidly.

Egeria's riffraff of young poets always liked him [Richard Watson Gilder] even when he irritated them.

- (2) To enclose material which the editor, because he could not interpret it, is conjecturing about:

The student wrote, "I do not see how Isolt could have been [lonely]," but because of the illegibility of his writing, I could not read his work accurately.

The manuscript, full of erasures and blots, seemed to read:

"We walked [along] the road where [Jon] had last been seen."

advisable:

- (3) To enclose a parenthetical element within material already enclosed in parentheses:

The footnote read:

(His use of the word *enclose* seems wrong to me, but since contemporary dictionaries condone it [see the *Shorter Oxford Dictionary*] I have not felt privileged to change the wording of the sentence.)

(See EXERCISE 141.)

APPENDIX D

Business letter, complimentary close, rule 8, *comma*
salutation, rule 3, *colon*; rule 7, *dash*

Business Title, possessive with, rule 9, *apostrophe*

But, rule 14 a, *comma*

Censorship, indicated, note to rule 3, *asterisk*

Change, abrupt, rule 1 a, *dash*

Chapter numbers, in Biblical reference, rule 5 a, *colon*
Roman numerals, rule 4, *period*

Chapter, title of, quoted, rule 2, *quotation marks double*

Clause, adverbial and introductory, rule 11 a, *comma*
contrasting, rule 7 b, *colon*
dependent, containing comma, rule 3, *semicolon*
independent, separated by co-ordinating conjunction, rule 2, *comma*
in lists or series, rule 2 b, *colon*; rule 1 c, *comma*
intervening, rule 11 b, *comma*
non-restrictive, rule 3, *comma*
short, independent, with *and*, rule 16, *comma*
transitional, rule 4 a, *comma*

Close, complimentary, rule 8, *comma*

COLON (:) The colon was formerly used to indicate a stop or pause in reading, the pause it indicated being considered barely less definite than that indicated by the period, and much more definite than that indicated by the semicolon. It is now used in this capacity, however, only in the Bible, or in writing to which a writer wishes to give an archaic flavor. Its main function (with the exception, possibly, of rule 7) is introductory. The colon is:

necessary:

- (1) To introduce (a) a long quotation ("long" is generally understood to mean a quotation of more than three sentences of ordinary length), or (b) any quotation, regardless of length, which is formal:

(a) He then read the passage from Pattee's *The New American Literature*:

Most typical is the case of Harold Bell Wright, whose books during the twenty years after 1903 ran second only to the Bible in the number of sales. Expressed in modern Newspaper "English," "The man had more genuine reader-fans during the period than any other American novelist." The word is expres-

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sive. His publishers advertise that they can produce vouchers that they have sold, in America alone, 737,443 copies of each of twelve novels issued before "Exit," or 9,849,316 in all, and that two of them, "The Shepherd of the Hills," and "The Winning of Barbara Worth," sold each a million and a half copies.

- (b) He stood up and addressed the Board, saying: "You do not agree with my policy. I hereby tender my resignation."
- (2) To introduce a formal list, whether each item begins a new line or not and whether the list consists of (a) words, (b) phrases or clauses, or (c) complete sentences:
- (a) The chapters which I liked all dealt with important figures: Johnson, Wordsworth, Tennyson, and Arnold.
- He listed as slang the following words:
- | | |
|--------|-------|
| rotten | prexy |
| stunt | phiz |
| dough | swell |
- (b) He felt that these actions accounted for his longevity: getting up at daybreak, taking a walk before breakfast, eating solid but sensible meals at regular hours, working steadily but not excessively, and retiring before ten o'clock at night.
- (c) I know that there are several things I cannot do: I cannot pretend to like Walter. I cannot work with him on the designs under any circumstances. I cannot believe that anything he will paint will be worth two cents.

- (3) After the salutation of a business letter:

Dear Madam:

My dear Sir:

Dear Mr. Hopkins:

- (4) Before expressions like *namely* and *i.e.*:

She wanted three things from the library: namely, Bayard Taylor's *Hannah Thurston*, Lynds' *Middletown*, and Todd's *Life and Letters of Joel Barlow*.

He seemed to be living only according to one principle: *i.e.*, that others would always return his evil with good.

(NOTE that *i.e.* should be looked up in the Glossary of Faulty Diction. Rule 7 *d*, *comma*, should also be noted.)

- (5) Conventionally, (a) between Biblical chapter numbers and verse numbers when they are quoted and (b) between the numerical expression of an hour plus a certain number of minutes:

(a) He finally found the passage in Genesis 5:6.

(b) The dirigible leaves the airport regularly at 6:20 A.M.

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optional:

- (6) Before a short quotation, although the quotation is not paragraphed separately, if the writer wishes to emphasize the quotation:

The two brothers seemed to be losing their tempers.

James barked at Claude: "Why don't you tend to your own animals!"

Claude's reply was more like a growl than articulate speech: "It wouldn't hurt you to do something — once in a while."

There was silence and then James, intent upon getting the last word as he slammed the door: "Send for me when you need me. I'll be at Joe Park's."

(NOTE that the student should refer to rule 15, *comma* for the use of the comma before quotations like the above.)

- (7) Between two independent clauses if (a) the second explains the first or (b) the second is in contrast to the first:

(a) His sister was so energetic that she almost drove him from home: every time he sat down she suggested that he beat the carpet or carry out the ashes or fix the hinge on the kitchen door.

(b) McGee seemed to know every nut, screw, and bolt in the engine although he was not, in any sense, an engineer: Torrence, on the other hand, although he had a degree from the School of Engineering at Hohler University, was helpless when faced with the problem of taking the motor apart.

(NOTE that the writer should use colons as they are used in the above examples only when he is anxious to emphasize the second clause, and even then only rarely, for the balanced structure will soon grow monotonous. More times than not the semicolon will be the better punctuation mark, as the student may discover by referring to rule 1, *semicolon*.)

- (8) After the salutation of a personal letter:

Dear Bill:

Dear Dad:

(NOTE that either a comma or a colon may be used after the salutations of personal letters, as is explained in the note to rule 18, *comma*. The authors of this book recommend the comma because of the implication of formality given by the colon.)

- (9) To introduce a single word or phrase when emphasis is needed:

At the moment Julian felt only one emotion: hate.

As Margaret threw off her gloves and sank into the chair, she forgot about Ada's trouble; she felt relaxed and warm and almost happy. all, perhaps, only parts of one enveloping emotion: relief.

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of special use:

- (10) When a colon and end quotation marks occur together, the colon is placed outside the quotation marks:

Ted asked only one thing of the man he disrespectfully referred to as "The Cad": enough spending money to get comfortably through the week.

(See EXERCISE 140.)

COMMA (,) The comma is frequently called the "least mark of punctuation" because it indicates a pause in reading that is not as definite as that indicated by the semicolon or the period, and because it indicates a pause that is not as dramatic as that indicated by the colon or dash. "Least" or not, it is the most used and abused punctuation mark in writing and, being the most used, is the cause of more controversy than any other mark. Regardless of the writer's personal tastes and convictions, however, the uses of the comma given as *necessary* should be learned — perhaps memorized — and followed if the writer would have his sentences clear, logical, and emphatic. Those as *advisable* are generally but not always necessary to the meaning of the sentences. Those usages listed as *optional* are, with some writers, a matter of taste or, with some authorities, a matter of dispute. As *incorrect* are listed uses of the comma which should never occur. As *inadvisable* are listed uses which, although not dogmatically incorrect, are either in poor taste, out of date, or simply unnecessary. The comma, then, is:

necessary:

- (1) To separate the elements of a series whether the series consists of (a) words, (b) phrases, or (c) clauses:

(a) His bookshelves contained novels, poems, and biographies.

(b) He insisted that the government was of the people, by the people, and for the people.

(c) He fell overboard, the captain threw him a piece of the broken spar, and the sailors pulled him back. The whole episode took only a minute or so.

(NOTE that the student should refer to rule 17 for the use of the comma between the last two elements of a series of three or more, when the last two elements are joined by *and*.)

- (2) To separate two co-ordinate clauses which are long, which are joined by a co-ordinating conjunction, and which contain little or no internal punctuation:

I do not think that Harry will be on time for this concert, for he is always late for everything but meals.

Peter disliked the medicine which the doctor left on his second visit, but he had to take it in spite of loud remonstrances.

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Agnes practiced when I told her to, and now she can play with some skill in spite of herself.

(NOTE that the student should refer to rule 16 for the optional use of the comma before *and* as illustrated in the last sentence.)

- (3) To set off a non-restrictive (a) phrase or (b) clause from the rest of the sentence:

- (a) We read every hour of the day, not even stopping for lunch.

He stopped me, with a sudden gesture, when I least wanted to be stopped.

- (b) Martin stepped on third base, which I could not see from where I sat, and went on toward the home plate.

She said that *Middletown*, which I had not read, was a valuable book.

(NOTE that the student may refer to either Chapter V, The Sentence, pages 141-142 or the Dictionary of Grammar for definitions and illustrations of non-restrictive clauses. He should see also Exercise 51, page 160.)

- (4) To set off parenthetical elements which appear either in the introduction or in the body of a clause; such elements are (a) transitional phrases or clauses, (b) transitional adverbs, and (c) appositives:

- (a) It is not, for this reason, worth the risk.

In spite of what I have said, I like the boy.

- (b) He obviously could not, then, answer his questions.

Harold wished, however, that he had seen the picture.

Moreover, you would not like it if I gave it to you.

- (c) I told Jack, the gardener, that I wanted more tulips.

She went toward Mr. Avis, the foreman.

(NOTE that, for the usage in which a noun and its appositive are more closely connected in idea than they are in the sentences under c, the student should refer to rule 25.)

- (5) To separate from the rest of the sentence (a) words of direct address, (b) interjections, and (c) *yes* and *no* when the words are used as elliptical answers to expressed or implied questions:

- (a) I do not know, Sir.

Martha, come here.

I am asking you, ladies and gentlemen, to sign these cards before you go.

- (b) Curse the luck, I have lost my fountain pen!

Oh, I guess you will have it finished in time.

Hey, what are you doing?

- (c) Yes, the tree will fall this way.

No, I cannot come.

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- (6) To separate the explanatory from the interrogative part of sentences which contain both:

He will come, don't you think?

If I had realized you were there, I wouldn't have thrown the ball, would I?

- (7) To set off, in a conventional manner, (a) a second geographical name which explains a first, (b) parts of addresses which are contained in a sentence, (c) large numbers expressed in figures into groups of three, (d) expressions like *namely*, *i.e.*, *that is*, and *for example* from titles which follow them, (e) titles and initials after proper names, and (f) volume and page numbers (and sometimes line numbers) which follow titles of books and magazines:

(a) He lived in Portland, Maine.

When we were in Alexandria, Virginia, we visited the old cemetery.

(b) He lives on Highland Avenue, in Cleveland.

You may address your letter to 1827 Park Street, Rochester, New York.

(c) They said that their country had a population of 2,578,900.

(d) Those who wish an honor grade must read, before the end of the month, three books: namely, the *Complete Poems of Shelley*, the *Famous Plays of the Restoration*, and Buchan's *A History of English Literature*.

(e) The meeting was addressed by Professor Howard T. Crocker, Fellow of the Royal Society.

The contention was supported by Charles O. Hartan, Ph.D.

He sent the manuscript to Thomas Elbert, editor-in-chief.

(f) This assertion appeared in *American Literature*, IV, page 412, line 16 (or *American Literature*, IV, 412, 16).

- (8) After the complimentary close of a letter:

Yours truly,

Sincerely,

Tom L. Hooker

Anne

(See EXERCISE 136.)

advisable:

- (9) Between two or more modifiers of the same word if no conjunction is expressed:

She quickly, efficiently stopped the rally.

The short, dumpy, squint-eyed boy soon dropped behind.

- (10) To show omission of words which are expressed in one part of a sentence, but which are implied (or "understood") in another part:

Bob wanted a Chevrolet; Frank, a Ford; and Charlie, a Chrysler.

He found that in Illinois the speed limit was forty miles an hour; in Indiana, forty-five; and in Pennsylvania, thirty.

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- (11) To separate or set off words and expressions which, when placed in positions in which they do not naturally belong, would lead to awkwardness or ambiguity if they were not set off: especially should (a) long introductory adverbial elements or (b) phrases and clauses intervening between the subject and the predicate be set off:

- (a) To John and Mary, Carter was very rude.

For all the kindnesses, he was extremely grateful.

When Jack had finished putting in the fence posts and stretching the wire, he asked if there was anything else I wanted him to do.

- (b) Jim, when he found that we would not let him play, threw the mallet over the fence.

The automobile, which had been new when I last saw it, was now shabby and worn.

- (12) To separate (a) participial and (b) absolute phrases from the rest of the sentence:

- (a) Refusing all aid, he picked himself up.

Hoping that no one would see me, I cautiously put the broken cup back on the shelf.

- (b) The bridge game being over, the players asked for a steak.

It seems to me, your statement being as ambiguous as it is, that you do not want to answer.

- (13) Before and after contrasted expressions:

He attempted the impossible, not because he was discouraged, but because he hoped that it might succeed.

Themes, not plans for themes, must be handed in.

Money, not credit, was what he needed to keep the firm solvent.

- (14) Before the co-ordinating conjunctions (a) *but* and (b) *for*, although the clauses they join are short:

- (a) I do not want this, but I will take it.

Bill will not take the course, but he will study for it.

- (b) The cat likes her, for she feeds it.

Please come in, for I have a book I want to show you.

(NOTE that the comma is advisable — some authorities say it is necessary — to avoid the danger of confusing the conjunctions *but* and *for* with prepositions which are spelled the same. Unless the punctuation tells the reader that *but* and *for* are conjunctions in the above examples, the reader may experience real doubt as to the meaning of the sentence or he may, at least, experience an unnecessary

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moment of vacillation, expecting the sentences to be completed in a manner something like:

I do not want this but that.

Bill will not take the course but the books.

The cats like her for food.

Please come in for me.)

(See EXERCISE 137.)

optional:

(15) To introduce a short quotation:

McDonald said, "Come with me."

Halstead writes, "I do not see how I can be in Boston on May 10, for that is the date upon which the Board of Directors meets."

(NOTE that the use here is optional because [1] if there is any degree of formality the quotation is usually introduced by a colon and [2] if the writer wishes to stress the quotation he may introduce it by a colon instead of by a comma. [See rule 6, *colon*.] If the writer of the first example had written the sentence to read:

McDonald said: "Come with me!"

he would have been stressing the sternness of the command. If the writer of the second sentence had enclosed it in a formal report, he would have written:

Halstead writes: "I do not see how..."

When in doubt about the punctuation to use, the student may follow a practice which seems, now, to be universally accepted: If the quotation is placed on a separate line, and indented, it should be introduced by a colon. If it is not over three sentences long, is not formal, and is included in the body of the surrounding text, it should be introduced by a comma.)

(16) Before the *and* which joins two comparatively short independent clauses:

He read *Queen Victoria*, and I read *A Sentimental Journey*.

We painted the walls, and Lucy painted the floor.

(NOTE that many writers prefer to omit the comma before *and*; they contend that there is no preposition spelled like it, and that, consequently, *and* the conjunction can never be confused with a preposition. These writers insist, of course, that if there is slight internal punctuation or if confusion may possibly arise the comma should be used.

Other writers always place the comma before *and* when it connects two clauses.

Because of the widespread difference of opinion, either method of punctuation is correct. The authors of this book recommend, but do not insist upon, the omission in sentences like those used to illustrate this rule.)

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- (17) Before *and* when it connects the last two elements in a series of three or more elements:

The small, white, and clean bungalow was for sale.

The road, which was narrow, bumpy, and winding, was not to his liking.

The secretary, pleasantly agreeable, confidently expectant, and fully prepared, rose to present the plan.

(NOTE that up to very recent years, practically all authorities contended that the use of the comma before *and*, as above, was completely optional. The latest authorities and texts, however, are almost agreed that the comma should be used. They admit that it could be omitted in a sentence like the first one. They point out, however, that in examples like the second and third [1] all possible confusion is avoided by the use of the comma and [2] all parts of the compound modifiers will receive equal emphasis if the comma is used to force a slight pause before the conjunction. The authors of this book recommend that the comma be used.)

- (18) After the greeting, or salutation, of a personal letter:

Dear Fred,

Dear Mother,

(NOTE that some authorities prefer that the colon *always* be used after the salutation. Others say that it should be used after the salutation *only* in business letters. All agree that it *must* be used after the salutation in business letters. [See rule 8, *colon*.] In personal letters, then, either the comma or the colon will be correct.

The authors of this book feel that, since the comma is less formidable in appearance and less formal in association than the colon, the comma is to be preferred in personal letters.)

- (19) After (a) parts of the heading of a letter and (b) parts of the address:

(a) 12 Central Avenue,
Caldwell, New Jersey.

(b) Mr. John T. Howe, Inc.,
1017 Wash Street,
Chicago, Illinois.

June 4, 1933.

(NOTE that authorities on the forms of letters are almost equally divided into those who prefer commas here, and those who prefer no punctuation at all at the end of the line. The authors of this book feel that either is correct. We ask only that if commas are used at the end of the lines of the heading they be used similarly in the address, and vice versa.)

incorrect:

- (20) Between (a) a subject and its verb (unless the comma sets off modifiers), (b) a verb and the word which completes its meaning, or (c) the verb and the *that* which introduces an indirect quotation:

(a) The wheelbarrow was necessary. (*Not:* The wheelbarrow, was necessary.)

The book that he had been using lay on the table. (*Not:* The book that he had been using, lay on the table.)

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- (b) The picture that hung on the wall looked red in the afternoon light. (*Not:* The picture that hung on the wall looked, red in the afternoon light.)

Here are some needles, thread, and thimbles. (*Not:* Here are, some needles, thread, and thimbles.)

By exerting all my strength I was able to carry the heavy stone for five feet. (*Not:* By exerting all my strength I was able to carry, the heavy stone for five feet.)

- (c) Morris announced that no one would be allowed to vote until the dispute was ended. (*Not:* Morris announced, that no one would be allowed to vote until the dispute was ended.)

He said to me that he thought the ship would sink. (*Not:* He said to me, that he thought the ship would sink.)

He asked whether skating was permitted. (*Not:* He asked, whether skating was permitted.)

- (21) Between a modified word and the last of a series of words which modifies it. Write correctly:

The large, metal, white lamp fell to the floor.

(*Not:* The large, metal, white, lamp fell to the floor.)

He reached for the big, red apple.

(*Not:* He reached for the big, red, apple.)

- (22) Between A.D. or B.C. and P.M. or A.M. and the numerals used to express dates or time used with such abbreviations:

The vase was made in 245 A.D.

(*Not:* The vase was made in 245, A.D.)

Ovid was born about 43 B.C.

(*Not:* Ovid was born about 43, B.C.)

The train leaves at 8:15 P.M.

(*Not:* The train leaves at 8:15, P.M.)

- (23) After the introductory *O* with words of direct address. Write correctly:

O Death, where is thy sting?

(*Not:* O, Death, where is thy sting?)

O Prince, be merciful.

(*Not:* O, Prince, be merciful.)

inadvisable:

- (24) Between two independent clauses when no co-ordinating conjunction is present. Write correctly:

The train tore through the town, and the crowd left the platform. *or*

The train tore through the town. The crowd left the platform. *or*

The train tore through the town; the crowd left the platform.

(*Not:* The train tore through the town, the crowd left the platform.)

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She placed the sod in heaps, but it soon rotted. *or*

She placed the sod in heaps. However, it soon rotted. *or*

She placed the sod in heaps; however, it soon rotted.

(*Not:* She placed the sod in heaps, however it soon rotted.)

The student has done all the work which was required of him, and a lot more, and therefore I propose giving him a high grade although he is not in an Honor section. *or*

The student has done all the work which was required of him, and a lot more; therefore I propose giving him a high grade although he is not in an Honor section. *or*

The student has done all the work which was required of him, and a lot more. Therefore I propose giving him a high grade although he is not in an Honor section.

(*Not:* The student has done all the work which was required of him, and a lot more, therefore I propose giving him a high grade although he is not in an Honor section.)

(NOTE: The authors of this book are well aware of the fact that some authorities contend that in sentences like those used as the basis of the first group the comma splice is permissible. These authorities hold [1] that the co-ordinating conjunction is implied, and need not be expressed or [2] that the sentence reads better and with more continuity than if the conjunction had been expressed. The present authors are well aware, too, that many professional writers create such sentences. With such professional writers we have no quarrel.

The student, however, is not a professional writer. He is seldom experienced enough to know when he is creating a *comma splice* for effect and when he is creating one through ignorance. Until the student is a professional writer — or at least until he has reached a degree of proficiency which will admit him into an advanced composition course — he should avoid the charge of ignorance by avoiding the comma splice.

The authors are aware, too, that some authorities, notably the compilers of *Current English Usage*, contend that since transitional or adverbial conjunctions like *so*, *yet*, and *then* have taken on the function of co-ordinating conjunctions in the *popular mind*, text books should admit them as co-ordinating conjunctions. In other words, they contend that *so*, *yet*, and *then* are co-ordinating conjunctions.

According to origin, according to function, and according to meaning, *so*, *yet*, and *then* are transitional, adverbial, or subordinating terms. This is a statement of fact whose validity the popular mind, if aware of it, could not challenge. College students are supposed to know and to follow facts, not popular conceptions and fallacies, in no matter what field. The college student should know, then, that when two independent clauses are joined by a comma plus *so*,

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yet, and then, the comma should be stricken out and a semicolon, a period, or a co-ordinating conjunction should be put in its place.

See also pages 128-129, Chapter V, The Sentence, and Exercise 44, page 151.)

- (25) Between a noun and its appositive when the two are so closely connected in thought as to form one idea. Write preferably:

My partner Hampton is out of the city.

(*Not:* My partner, Hampton, is out of the city.)

She took her sister Mary to Chicago.

(*Not:* She took her sister, Mary, to Chicago.)

(NOTE that the student should refer to rule 4 c for the punctuation of a noun and appositive less closely connected in meaning than are these.)

- (26) After short introductory adverbial clauses or phrases, if the meaning is clear. Write preferably:

When John spoke we always listened.

(*Rather than:* When John spoke, we always listened.)

With no effort he lifted the automobile out of the rut.

(*Rather than:* With no effort, he lifted the automobile out of the rut.)

(NOTE that the comma should be used, no matter how short the introductory adverbial element is, if ambiguity will result from its omission:

When we were running the child got in our way.

When we were running, the child got in our way.)

of special use:

- (27) When a comma and end quotation marks occur together, the comma is *always* placed within the quotation marks:

He began by saying, "I don't want to hurt your feelings," and then he proceeded to hurt them badly.

He read the Chapter called "Family History," but he could get no further.

(See EXERCISE 138.)

Command, rule 1, *exclamation point*

Comma splice, rule 24, *comma*; rule 4, *semicolon*; also pages 128-129, Chapter V

Complimentary close, rule 8, *comma*

Compound noun, possessive of, rule 4, *apostrophe*

Compound statement, declamatory and interrogative, rule 6, *comma*

Compound words, indicated, rule 1, *hyphen*

Conjectured material, rule 2, *brackets*

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Conjunction, adverbial, between two independent clauses, rule 24, *comma*;
rule 4 b, *semicolon*
transitional, between two independent clauses, rule 24, *comma*; rule 4 b,
semicolon

Contraction, false possessive, rule 10, *apostrophe*
indicated by, rule 7 a, *apostrophe*

Contrasted expressions, rule 13, *comma*

Conversation, rule 1, *quotation marks, double*; rule 1, *quotation marks, single*

Co-ordinating conjunction, between co-ordinate clauses, rules 2, 14, 24,
comma

DASH (—) Since the dash has a great many optional uses, many of which take the place of comma usages, student writers tend to overwork it. Too many dashes scattered over a page give it an appearance of haste and inconsequential thought. Students are advised to make a practice of using dashes only in circumstances which are listed below as *necessary*. They should use those listed as *optional* sparingly. The dash is:

necessary:

- (1) To show (a) an abrupt change or (b) a repetition of thought or structure within a clause:

(a) If you like this — but I suppose you have one already.

The whole movement was full of sham, stupidity, and — but why should I list what must be obvious to the thoughtful reader of history.

(b) He is too energetic — far too energetic — for his own good.

Your attitude is admirable — I repeat, admirable — but it is not logical.

- (2) To enclose parenthetical matter which would ordinarily be enclosed by commas, when that parenthetical matter contains commas within it:

From the use of jargon — which, you will remember, was the subject of my article last month — we shall proceed to the use of journalese. His head — according to the actions of his fellow tribesmen, it must have been worth a lot — was safe enough for the moment.

- (3) To indicate the omission of (a) the middle dates in a series of dates or (b) letters from a word:

(a) His history covers only the years 1900–1912.

Montaigne (1533–1592) and Montesquieu (1689–1755) were both philosophers who wrote well.

(NOTE that the dash must never be used when *from* precedes the date; under such a condition the sentence must be:

His history covers only the years *from* 1900 *to* 1912.)

(b) I was reading a magazine when C—— came into the room.

The wicked man exclaimed, “D——!”

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optional:

- (4) To indicate hurried and rushed action:

The automobile dashed up Market Street and then off into Sixth — into Chestnut, where a traffic officer tried to stop it — back on to Market Street — down Seventh — across Chestnut again — across Olive, to Locust — somehow, into St. Charles — and finally it landed against a lamp post at the corner of Washington and Eighth Streets.

- (5) After a long subject and before a word or expression which summarizes the long subject:

Changing a tire, filling gasoline tanks and radiators, draining oil — all were in the day's work.

German, political science, mathematics, composition — these were the subjects he had forgotten by the time he was a senior.

- (6) To emphasize a word or a phrase at the end of a sentence:

She knew she loved only — Allen.

Of all the things he could have had, he wanted only — an ice cream cone.

incorrect:

- (7) With a colon after the salutation of a business letter. Write correctly:

Dear Sir: (*Not*: Dear Sir: —)

Dear Mr. Archer: (*Not*: Dear Mr. Archer: —)

of special use:

- (8) (a) When a comma and a dash would occur together, it is now customary to omit the comma:

Signing the lease — the first action, I believe — should not be difficult.

- (b) When a dash and end quotation marks occur together, the dash should be placed within the quotation marks if it belongs to the quotation, but outside the quotation marks if it does not:

The criminal — the one his associates called "Red" — was sentenced to the work house.

"I don't know why —" she began.

(See EXERCISE 141.)

Dates, part of omitted in series, rule 3 *a*, dash

Decimals, rule 3, *period*

Declarative sentence, rule 1, *period*

Dependent clause, containing comma, rule 3, *semicolon*

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Direct address, words of, rule 5 *a*, *comma*

Double quotation marks, see *quotation marks, double*

Doubt, indicated, rule 2, *question mark*

Elements, in series, rule 1, *comma*

introductory and adverbial, rule 11 *a*, *comma*

parenthetical, rule 4, *comma*

ELLIPSES (... or) Ellipses are periods used to show omission; three are used when the omission occurs at the beginning or in the middle of a quotation, and four when it occurs at the end. (The fourth period takes the place of the end punctuation mark.) Ellipses are:

necessary:

(1) To show omission of words, sentences, or paragraphs:

I called upon her the next evening.... She was three or four years older than myself.

...I was preparing a little festival for some of my relatives.

optional:

(2) To fill out lines of poetry which intervene between quoted lines:

Gaily bedight,

A gallant knight,

Had journeyed long

In search of Eldorado

Edgar Allan Poe, "Eldorado"

(3) To indicate emotional or difficult speech:

I wish that...that...you would not...feel so bad about it.

He tried to talk, but his emotions overcame him: "Why...why... why...it's...you, isn't it?"

of special use:

(4) When ellipses come at the end of a quotation they are considered to be part of the quotation, and are enclosed by the quotation marks:

"I'll be...I'll be..." he stammered.

Elliptical sentence, rule 1, *question mark*; rule 1, *period*

Emotion, in speech, rule 3, *ellipses*

Emphasis, at end of sentence, rule 6, *dash*; rule 9, *colon*

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EXCLAMATION POINT (!) The use of the exclamation point is simple. It is:

necessary:

- (1) After an exclamatory sentence or a strong command, whether it be a complete or an elliptical sentence:

What a disappointment!

You may not believe it, but I assure you he was not there!

Look! The balloon is falling.

Stop! you'll run over the dog!

Oh, I wish he would hurry!

incorrect:

- (2) After a word or expression within a sentence, to show sarcasm. Write correctly:

In spite of whatever you may think, let me assure you that this was not a pleasant experience. (*Not:* If you think that this was a pleasant (!) experience, you are mistaken.)

of special use:

- (3) (a) When an interjection introduces an exclamatory sentence, the exclamation point is placed at the end of the sentence, not after the interjection:

Well, who would have expected you!

- (b) If the quotation contained in a sentence is exclamatory, the exclamation point is enclosed by the end quotation marks; if it is the entire sentence that is exclamatory, not the quotation, or if both the quotation and the sentence are exclamatory, the exclamation point is placed outside the end quotation marks.

Her voice was full of astonishment when she said, "Hello!"

To think that Mother could have said, so calmly, "I don't care"!

(See EXERCISE 135.)

Exclamatory sentence, rule 1, *exclamation point*

Explanatory material, rules 1, 3, *brackets*; rule 2, *dash*; rule 1, *parentheses*

Explanatory part, of compound sentence, rule 6, *comma*

Expression, emphasized, rule 4, *quotation marks*, *double*

Figures, decimals in, rule 3, *period*

large, expressed in numerals, rule 7 c, *comma*

For, rule 14 b, *comma*

For example, rule 7 d, *comma*

Formal list, rule 2, *colon*

Formal quotation, rule 1 b, *colon*

Footnote, indicated, rule 2, *asterisk*

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Geographical names, rule 7 *a*, *comma*

Greeting, see *Salutation*

Group title, possessive with, rule 9, *apostrophe*

Heading, of letters, rule 19 *a*, *comma*

HYPHEN (-) The hyphen is a connecting mark. It is:
necessary:

- (1) To connect some compound words:

His sister-in-law refused to come.

We could not open the iron-bound chest.

(NOTE that when the student is in doubt about which words to connect with hyphens, he should consult any standard dictionary.)

- (2) To connect two words representing numerals:

He was forty-five years old.

He had one hundred and twenty-five acres of land.

- (3) To indicate syllabication:

Preposterous is a word containing four syllables: pre-pos-ter-ous.

I.E., rule 7 *d*, *comma*

Impersonal pronouns, possessive of, rule 5, *apostrophe*

Implied expressions, rule 10, *comma*

Independent clauses, containing commas, rule 1, *semicolon*

emphasis in, rule 5, *semicolon*

joined by *and*, rule 16, *comma*

joined by adverbial conjunction, rule 24, *comma*; rule 4 *b*, *semicolon*

not joined by any conjunction, rule 24, *comma*; rule 4 *b*, *semicolon*

Indention, of quoted material, see note, rule 3, *quotation marks*, *double*

Indication, of doubt, rule 2, *question mark*

of sarcasm, incorrectly, rule 2, *exclamation point*; rule 4, *question mark*

Indirect question, rule 5, *question mark*

Indirect quotation, introduced by *that*, rule 20, *comma*

Initials, rule 2, *period*

Interjections, rules 5 *b*, 23, *comma*

Interpolated material, indicated, rule 1, *brackets*

Interrogative part, of compound sentence, rule 6, *comma*

Interrogative sentence, rule 1, *question mark*

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Letter, address of, rule 19 *b*, *comma*

business, salutation, rule 3, *colon*; rule 7, *dash*

complimentary close of, rule 8, *comma*

heading of, rule 19 *a*, *comma*

personal, salutation in, rule 18, *comma*, rule 8, *colon*

Letters, plural of, rule 6 *a*, *apostrophe*; omission of, rule 7, *apostrophe*.

List, of clauses, rule 2 *b*, *colon*; rule 1 *c*, *comma*

of phrases, rule 2 *b*, *colon*; rule 1 *b*, *comma*

of sentences, rule 2 *c*, *colon*

of words, rule 2 *a*, *colon*; rule 1 *a*, *comma*

Long quotation, rule 1 *a*, *colon*; also note to rule 3, *quotation marks*, *double*

Long subject, followed by summarizing word, rule 5, *dash*

Magazine, title of article, quoted, rule 2, *quotation marks*, *double*

title of, set off from following numerals, rule 7 *f*, *comma*

Material, explanatory, rule 2, *dash*; rules 1, 3, *brackets*; rule 1, *parentheses*

Modified word, no comma between it and modifier, rule 21, *comma*

Modifiers, of same word, rule 9, *comma*

Musical title, quoted, rule 2, *quotation marks*, *double*

Namely, rule 7 *d*, *comma*

Names, geographical, 7 *a*, *comma*

proper, set off from following titles, rule 7 *e*, *comma*

No, rule 5 *c*, *comma*

Non-restrictive clause and phrase, rule 3, *comma*

Noun, and appositive, rule 4 *c*, 25, *comma*

Numbers, see *numerals*

Numerals, two, represented by words, rule 2, *hyphen*

in Biblical reference, rule 5 *a*, *colon*

introducing parts of series, rule 2, *parentheses*

large, separated into groups, rule 7 *c*, *comma*

Roman, rule 4, *period*

separated from a title, rule 7 *f*, *comma*

with decimals, rule 3, *period*

O, rule 23, *comma*

Oh, rule 5 *b*, *comma*

Omission, of a letter from a word, rule 7 *b*, *apostrophe*; rule 3 *b*, *dash*

of middle dates of series, rule 3 *a*, *dash*

of parts of numerical expression, rule 7 *c*, *apostrophe*

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in poetry, rule 2, *ellipses*
of understood words, rule 10, *comma*
of words, rule 3, *asterisk*; rule 1, *ellipses*

Paragraph, containing explanatory material, rule 1, *parentheses*

PARENTHESES () Parentheses have only one main function: to enclose. The material they enclose generally lacks the dramatic quality of that enclosed by dashes, and is more independent of the thought of the sentence than that enclosed by commas. Parentheses are:

necessary:

- (1) To enclose explanatory matter which is structurally independent of the thought of the sentence or paragraph, and which could be omitted without changing the main thought:

We read *Pilgrim's Progress* (not voluntarily), and other works that were called classic.

He came (he had not brought his violin) at eight o'clock.

After the lecture was over (it was attended by over a thousand people), Mr. Hardin went to the reception given in his honor.

She looked very wise and solemnly said, "*À méchant chien, court lien*" (to a vicious dog, a short chain).

advisable:

- (2) To enclose numerals which introduce the separate parts of a series:

He suggested that we study in a definite way: (1) that we first read our material quickly, to get the main thought; (2) that we then reread it, making marginal notes; and (3) that we finally summarize in our own words the contents of the lesson.

of special use:

- (3) (a) Material within parentheses must have whatever internal punctuation the meaning of the sentence calls for, but when a period would come at the end of the enclosed material, the period is omitted; the question mark or exclamation point, however, is retained:

The successful political party (I am certain, ladies and gentlemen, that it will be mine) must assume responsibility.

The action in the game (How fast it was!) held my interest.

(NOTE, however, that when a sentence within parentheses is inserted *between* two sentences, the period is retained:

The successful political party will soon be known. (I am certain that it will be mine.) That party must assume responsibility.)

- (b) When a parenthesis comes at the end of a sentence, the closing punctuation is placed outside the parenthesis:

I expect you to do your duty (more than your duty, for that matter).

(See EXERCISE 141.)

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Parenthetical material, rule 1, *parentheses*; rule 4, *comma*; rule 3, *brackets*;
rule 2, *dash*

Participial phrase, rule 12 a, *comma*

PERIOD (.) A period indicates a division of thought, and a pause in reading, more definite than that indicated by any other mark of punctuation. It also has certain conventional uses:

necessary:

- (1) At the end of a declarative sentence, whether the sentence is complete or elliptical:

She looked at the flowers which were drooping on their stems. No rain. Too much sunshine. But there was nothing she, or anyone else, could do about it.

- (2) After abbreviations, including initials:

Send this letter to Mr. T. L. Walters.

Mr. T. L. Walters,
1234 Hartford Ave.,
Boston, Mass.

This is now 1933 A.D.

(NOTE that only certain abbreviations are permissible in formal writing. These are listed under *abbreviations* in Appendix E, Mechanics.)

- (3) Before decimals:

He discovered that in the second circumstance the disease was 2.5 times as fatal as in the first.

I paid him \$1052.34, and my debt was settled.

incorrect:

- (4) After Roman numerals, except in outlines. Write correctly:

George V was then King of England.

(*Not:* George V. was then King of England.)

It is in Chapter IV that you will find the information.

(*Not:* It is in Chapter IV. that you will find the information.)

- (5) At the end of a sentence when the sentence ends in an abbreviation which already has a period after it:

Your train leaves at 2:15 P.M. (*Not:* Your train leaves at 2:15 P.M..)

unnecessary:

- (6) After titles of themes, articles, poems, and books:

House Hunting in the Slums

A Dictionary of American Authors

The Conqueror Worm

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of special use:

- (7) When a period and end quotation marks come together, the period is *always* enclosed within the end quotation marks:

She turned to me and said, "I wish that you would do it for me."

The article he was reading was called "The Dangers of Specialization."

(See EXERCISE 135.)

Personal letter, complimentary close, rule 8, *comma*
salutation, rule 18, *comma*; rule 8, *colon*

Personal pronoun, false possessive of, rule 10, *apostrophe*

Phrase, absolute, rule 12 *b*, *comma*
adverbial and introductory, rule 11 *a*, *comma*
emphasis of, rule 9, *colon*
intervening, rule 11 *b*, *comma*
non-restrictive, rule 3, *comma*
omitted, rule 1, *ellipses*
participial, rule 12 *a*, *comma*
quoted within a paragraph, rule 3 *b*, *quotation marks, double*
in series, rule 1 *b*, *comma*
short, adverbial, rule 26, *comma*
transitional, rule 4 *a*, *comma*

Play, title of, quoted, rule 2, *quotation marks, double*

P.M., with numerals, rule 22, *comma*; rule 2, *period*

Poem, title of, quoted, rule 2, *quotation marks, double*

Poetry, omissions in, rule 2, *ellipses*

Possessive case, compound noun, rule 4, *apostrophe*
noun ending in *s*, rules 2, 8, *apostrophe*
in business or group title, rule 9, *apostrophe*
plural noun not ending in *s*, rule 1 *b*, *apostrophe*
pronouns, impersonal, rule 5, *apostrophe*
pronouns, personal, false possessive of, rule 10, *apostrophe*
singular noun, rule 1 *a*, *apostrophe*
two nouns possessing same thing, rule 3, *apostrophe*

Predicate, separated from subject by intervening expression, rule 11 *b*,
comma
verb and completing expression separated, rule 20 *b*, *comma*

Proper name, separated from title, rule 7 *e*, *comma*

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QUESTION MARK (?) The question mark is used solely to indicate query. It is:

necessary:

- (1) At the end of an interrogative sentence, whether the sentence is complete or elliptical:

When will you come?

Why?

And how must this be accomplished?

- (2) Enclosed in parentheses, to indicate doubt about a statement:

If Chaucer was born in 1340 (?) my contention is false.

If the title of the play was *Charlie's Grandmother* (?), the title had nothing to do with the contents.

optional:

- (3) After each interrogative element of a series of related questions, when the writer wishes to stress each element:

What have you done with the pencil? the eraser? the paper? all of which you were going to use to note down and revise your thoughts about this problem?

incorrect:

- (4) Within the sentence, and enclosed in parentheses, to indicate sarcasm. Write correctly:

That may have been a nice party to your way of thinking, but not to mine. (*Not:* That was a nice (?) party.)

- (5) After an indirect quotation, unless the whole sentence is interrogative:

Joe asked whether we would come.

(*Not:* Joe asked whether we would come?)

At the conclusion, he asked if there were any questions.

(*Not.* At the conclusion, he asked if there were any questions?)

(NOTE that both sentences may, of course, be rephrased so that they are completely interrogative, and so that a question mark becomes necessary:

Did Joe ask whether we would come?

At the conclusion, did he ask if there were any questions?)

of special use:

- (6) When a question mark and end quotation marks come together, the question mark (*a*) is enclosed in the quotation if the quotation is a question or if both the quotation and the sentence are questions; (*b*) otherwise, the question mark is placed outside the end quotation marks:

(*a*) He then asked, "Where shall I go?"

Did he ask, "Where shall I go?"

(*b*) Did he say, "I shall not do it"?

(See EXERCISE 135.)

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Quotation, formal, rule 1 b, colon

indented, see note to rule 3, *quotation marks, double*

indirect, rule 20 c, *comma*; rule 5, *question mark*

long, rule 1 a, *colon*

short, rule 6, *colon*; rule 15, *comma*

within a quotation, rule 1, *quotation marks, single*

QUOTATION MARKS, DOUBLE (" ") The function of double quotation marks was formerly two-fold: to indicate *all* quoted conversation and all quoted material whether conversation or not, and to call attention to words or expressions to be stressed. Today the first function is generally limited to certain quoted material only, and to conversation, and the second function, although still permissible, is used sparingly. Double quotation marks are:

necessary:

(1) To enclose conversation:

Margaret turned to me and said, "I'm sure that he cannot succeed."

I refused to admit it. "He must succeed," I replied. "If he fails there will be nothing left but chaos. That is unthinkable."

She smiled. "I suppose that merely because a thing is unthinkable, it cannot happen?"

(NOTE that this usage is listed as necessary although a few modern writers like John Dos Passos and Conrad Aiken, who are attempting to gain certain stylistic effects, do not follow it. Most writers find that the confusion which results from the omission of quotation marks does not justify the experiment.)

(2) To enclose titles of magazine articles, chapters of books, titles of short poems and musical compositions, and plays which are not published in a separate volume — in other words, any subdivision of writing which does not exist independently of other subdivisions:

Bob asked me whether I had read Julian Rutledge's article, "The Great Man," in the last *Harper's*.

I hadn't, because I had been too interested in Josephine Johnson's story, "The Preacher's Pilgrimage," in *The Atlantic Monthly*.

With a pugnacious tone he advised me to read the Rutledge article, and also a sonnet, "Do Not Chide Me," by Dorothy Seager.

I countered by informing him that while I was doing that he could glance over Chapters III and IV, "Adrift" and "Hearts that Ache" from Rolvaag's *The Boat of Longing*.

(NOTE that works which exist independently of subdivisions, or which themselves contain subdivisions, are, according to the best modern practice, placed in italics. Such works are books, magazines, newspapers, plays published separately, and long poems and musical compositions. See Appendix E, rule 1, *Italics*.)

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optional:

- (3) To enclose (a) words, (b) phrases, or (c) sentences not conversation quoted *within* the body of a paragraph:

(a) His use of the word "bunk" did not sound as contemptuous as it might have.

(b) His conception of "in a hurry" does not agree with mine.

(c) Cazamian is more than willing to admit that Hazlitt made mistakes. In *A History of English Literature* he wrote, "Hazlitt is not infallible. He errs through his preconceptions, or through some mental incompatibility; he is not open to all kinds of mental characteristics with the same broadmindedness, nor is he free from prejudice."

(NOTE that the above usages are listed under optional because for examples *a* and *b* many authorities would prefer italics. For *c*, many would prefer indention. The first two sentences might have been written as:

His use of the word *bunk* did not sound as contemptuous as it might have.

His conception of *in a hurry* did not agree with mine.

Whether a writer uses quotation marks or italics, he should be consistent at all times.

Practically all publishers, editors, and writers today advise the indention of all quoted material when the quotation is longer than three sentences. Many advise it when the quotation is more than one sentence. The indention is carried inward about five spaces from the left-hand margin and about five spaces from the right-hand margin.

Such indention is automatic notice of quotation; the use of quotation marks is, consequently, unnecessary. The example under *c* would appear as:

Cazamian is more than willing to admit that Hazlitt made mistakes. In *A History of English Literature* he wrote:

Hazlitt is not infallible. He errs through his preconceptions, or through some mental incompatibility; he is not open to all kinds of mental characteristics with the same broadmindedness, nor is he free from prejudice.)

- (4) To enclose words or expressions to which the writer wishes to call attention:

If you call that "dancing," what do you call acrobatics?

If you really mean that I should "hurry," get out of my way.

(NOTE that modern usage more often calls for italics in examples like these. Most writers would write:

If you call that *dancing*, what do you call acrobatics?

If you really mean that I should *hurry*, get out of my way.)

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(5) To enclose slang which is used intentionally:

Now that's "grand stuff." There is no doubt about it. There's wonderful movement and force to it. (Without quotation marks, Stephen Leacock, "Homer and Humbug")

Every time he arose to "whoop things up" there was a warning tug at his coat tails. (Without quotation marks, H. L. Mencken, "What Is Going on in the World")

(NOTE that although older texts dogmatically stated that all slang must be enclosed by quotation marks, modern authorities prefer that it be both unquoted and unitalicized. They prefer to assume that a writer will not use slang except intentionally, and that a capable writer realizes that he is using slang; he does not have to say, "I know better, but I want to use it anyway." They would advise that *grand stuff* and *whoop things up* be allowed to rest in their context without emphasis, as the original authors wrote them.)

of special use:

(6) When end quotation marks and other marks of punctuation occur together, (a) commas and periods are always placed *within* the end quotation marks, (b) colons and semicolons are always placed *outside* the end quotation marks, and (c) question marks and exclamation points are placed inside or outside, according to the special use explained in rule 6, *question mark*, and rule 3, *exclamation point*:

(a) He speaks what he calls "English."

Although he speaks what he calls "English," I cannot understand him.

(b) He speaks what he calls "English"; I cannot understand it.

He speaks what he calls "English": It is really a combination of Italian, Portuguese, American slang, and Canadian colloquialisms.

(c) The teacher asked, "Does he call what he speaks 'English'?"

Did the teacher say, "He calls what he speaks 'English'?"

She exclaimed, "And he calls that 'English'!"

She exclaimed, "And then he said, 'I speak what I call "English"'"!

(See EXERCISE 142.)

QUOTATION MARKS, SINGLE (' ') Single quotation marks are:

necessary:

(1) To enclose a quotation within a quotation:

Harry laughed. "And when he began to recite seriously the lines beginning 'The boy stood on the burning deck,' I could only turn my back."

"The lecturer began to recite 'Intimations of Immortality,' beginning with the line which reads, 'Shades of the prison house begin to close about the growing boy.'"

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of special use:

- (2) The rules for the use of single quotation marks with other marks of punctuation are the same as the rules for the use of double quotation marks. Special care, however, must be taken to include both the single and the double quotation marks when a quotation ends a sentence.

(See EXERCISE 142.)

Related questions, in series, rule 3, *question mark*

Repetition, set off or emphasized, rule 1 b, *dash*

Roman numerals, rule 4, *period*

Salutation, in business letter, rule 3, *colon*; rule 7, *dash*
in personal letter, rule 8, *colon*; rule 18, *comma*

Sarcasm, indicated falsely, rule 2, *exclamation point*; rule 4, *question mark*

SEMICOLON (;) The semicolon is primarily a mark of separation. The separation it indicates between two thoughts or two phases of the same thought is not as definite as that indicated by the period, but it is generally greater, logically and structurally, than that indicated by the comma. The semicolon is:

necessary:

- (1) To separate two or more independent clauses when either clause contains one or more commas within it:

The gate, which had evidently been constructed years before, was hanging heavily on its hinges; but, thanks to the fact that Peter, the coachman, was unusually strong, it opened readily.

Most students, and many instructors, too, prefer to rely upon one of the many Webster's dictionaries as a standard; for in the Webster's dictionaries preference is given to usages which are correct in America although not necessarily so in England.

- (2) To separate elements in a series if one or more of the items contains a comma within it:

He asked me to order the following: 1200 envelopes, No. 6; 1200 letterheads; and eight dozen pencils.

In rapid order he crossed three states: New York, on Monday; Pennsylvania, on Tuesday; and Ohio, on Wednesday.

- (3) To separate a series of dependent clauses if one or more contains internal commas:

Melford realized that if he stated his plan without an outline, the Board would not understand it; and that if he prepared an elaborate outline, the Board would spend valuable time considering it, and ignore the basic principles he wished to stress.

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The editorial complained of the facts that, for no reason that the writer could see, the service had been curtailed; that a number of men were being needlessly discharged; that fares, when compared with fares in other cities, were excessive; and that the company had never, in all the years of its existence, considered public good in any way except when the force of popular opinion had compelled it to do so.

advisable:

- (4) Between two independent clauses, when those clauses (*a*) have no conjunction of any sort between them, and (*b*) when they possess adverbial or transitional conjunctions, but no co-ordinating conjunctions:

- (*a*) Your facts are not facts at all; they must be discarded.

(*Not:* Your facts are not facts at all, they must be discarded.)

Although you do not like Edward you need not be rude; he is as human as the rest of us. (*Not:* Although you do not like Edward you need not be rude, he is as human as the rest of us.)

- (*b*) The book is entirely fallacious; therefore you need pay no attention to its conclusions. (*Not:* The book is entirely fallacious, therefore you need pay no attention to its conclusions.)

See what Mary wants you to do; then come down to the pasture. (*Not:* See what Mary wants you to do, then come down to the pasture.)

Harold disliked work; so he said he was sick when anyone offered it to him. (*Not:* Harold disliked work, so he said he was sick when anyone offered it to him.)

(NOTE that only the fact that some professional authors at times use the comma instead of the semicolon in examples like these has kept the authors of this book from listing rule 4 as necessary. See rule 24, *comma*, for a discussion of the authors' conclusions about the student's use of the comma in such examples.)

- (5) Between two independent clauses, although a co-ordinating conjunction is present, if the author wishes to emphasize the contrast between the ideas of the two clauses:

I want that book; but I cannot afford your price.

He wrote that he would be very glad to have me; but he added that my visit would come at an awkward time for him.

of special use:

- (6) When a semicolon and end quotation marks occur together at the end of a clause or expression, the semicolon is always placed outside the end quotation marks:

He said that he was reading an article by George Leighton, called "Doing Business without Money"; but as far as I could see, he had been sleeping.

(See EXERCISE 139.)

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- Sentences**, containing declarative and interrogative elements, rule 6, *comma*; containing explanatory material, rule 1, *parentheses*
 declarative, rule 1, *period*
 elliptical, rule 1, *period*; rule 1, *question mark*; rule 1, *exclamation point*
 exclamatory, rule 1, *exclamation point*
 in lists, rule 2 c, *colon*
 interrogative, rule 1, *question mark*
 omitted, rule 1, *ellipses*; rule 3, *asterisk*
 quoted, rule 3 c, *quotation marks, double*; and note to same rule
- Series**, rule 1, *comma*
 introduced by numerals, rule 2, *parentheses*
 of dependent clauses, rule 3, *semicolon*
 of questions, rule 3, *question mark*
 omission in, of dates, rule 3 a, *dash*
 with comma within elements, rule 2, *semicolon*
- Short independent clauses**, rule 16, *comma*
 poems, titles of, quoted, rule 2, *quotation marks, double*
 quotation, rule 15, *comma*; rule 6, *colon*
- Sign**, plural of, rule 6 c, *apostrophe*
- Single quotation marks**, see *quotation marks, single*
- Slang**, falsely quoted, rule 5, *quotation marks, double*
- Speech**, emotional or difficult, rule 3, *ellipses*
- Square brackets**, see *brackets*
- Subject**, comma between subject and predicate, rule 20 a, *comma*
 intervening expressions between subject and predicate, rule 11 b, *comma*;
 long, rule 5, *dash*
- Summarizing word**, rule 5, *dash*
- Syllabication**, rule 3, *hyphen*
- Symbol**, plural of, rule 6 c, *apostrophe*
- That**, introducing indirect quotation, rule 20 c, *comma*
- That is**, rule 7 d, *comma*
- Then**, rule 24, *comma*
- Time**, expressions of, rule 5 b, *colon*
- Title**, business or group, possessive with, rule 9, *apostrophe*
 quoted, rule 2, *quotation marks, double*
 separated from proper names, rule 7 e, *comma*
- Transitional conjunctions**, between dependent clauses, rule 24, *comma*;
 rule 4 b, *semicolon*
- Transitional expressions**, rule 4, *comma*

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Understood word, rule 10, *comma*

Verb, separated from subject, rule 20 a, *comma*

Volume number, separated from title and page number, rule 7 f, *comma*

Words, comma between word and modifier, rule 21, *comma*

compound, connected, rule 1, *hyphen*

compound, possessive of, rule 4, *apostrophe*

direct address, rule 5 a, *comma*

emphasized, rule 9, *colon*; rule 6, *dash*; rule 4, *quotation marks, double*

implied or understood, rule 10, *comma*

in list, rule 2 a, *colon*; rule 1, *comma*

modifiers of, rule 9, *comma*

omitted, rule 3, *asterisk*; rule 1, *ellipses*

out of natural order, rule 11, *comma*

plural of, used as a unit, rule 6 b, *apostrophe*

quoted within a paragraph, rule 3 a, *quotation marks, double*

representing numerals, rule 2, *hyphen*

series of, rule 1 a, *comma*

syllabication of, rule 3, *hyphen*

summarizing long subject, rule 5, *dash*

Yes, rule 5 c, *comma*

Yet, rule 24, *comma*

EXERCISES

135. Exclamation Marks, Question Marks, and Periods

Rewrite the following sentences, supplying missing exclamation marks, question marks, and periods where necessary, and correcting punctuation that is faulty as far as the use of these marks is concerned.

1. Her face lighted with pleasure as she said emphatically, "I *am* pleased to meet you"
2. What time do you think you will be home
3. His 'plane got in at 2 A M but he could not see why I refused to meet him
4. Yes, thank you, I'm having a perfectly lovely (!) time since I know almost nobody
5. He called to know if I wanted to hear the first concert?
6. I had only \$22-78 with me, and the thief got that
7. Hurry, you'll miss all the excitement
8. The new metal expanded 3:8 times as rapidly as steel
9. I'll be just as polite (!) as I know how not to be.
10. While we were talking quietly he asked me whether I could produce the show by the tenth of the next month

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11. Under the reign of Henry VII. England enjoyed some little peace
12. How do you think the same result can be accomplished.
13. What a pleasant smile you have
14. As you expected, I had a very lively (?) time playing with the children all day
15. Deliver this package immediately to Mr H K Harper

136. *The Comma (Items 1-8)*

Most of the following sentences are punctuated incorrectly as far as commas are concerned. Rewrite each faulty sentence, inserting commas where necessary. If any sentence is correct as it is printed, write the reason for its being correct instead of writing the sentence itself.

1. Tired cold and hungry we were in no mood for pleasantries.
2. He did not like the way I was doing things but there was nothing he could do about it.
3. Every one in the room was surprised not even excepting the teacher.
4. The young doctor was more than proud of the sign which read Frank H. DeBolt M.D.
5. I tested the spark plugs Jim looked in the gas tank and Bob examined the distributor points to see why the car wouldn't run.
6. Looking ruefully at the tire now as flat as a pancake I thought of the warning Dad had given me.
7. Beaten biscuits were always welcome to Paul and the cook made them almost every morning.
8. This article was suggested to me by a similar one which appeared in the *Publications of the Modern Language Association* X page 237.
9. His new address was 8822 Delmar Boulevard Kansas City Missouri.
10. Mary Jack and Howard were in the fifth sixth and seventh grades respectively.
11. The letter ended Yours doubtfully Jonathan Hocker President The Eliot Society.
12. I wondered how the players of either team could hold the football which had by now become coated with slippery mud.
13. Will you deliver packages as far out as 6827 Maple Avenue in Webster 7589 Cottage Avenue in Kirkwood or 182 Parker Place in Ferguson?
14. He read Woodward's *Meet General Grant* Bowers's *The Tragic Era* and Lewis's *Sherman: The Fighting Prophet* and thought he knew everything about the Civil War and its aftermath.
15. Four people read the manuscript carefully but when the book was published it had the usual number of typographical errors.
16. Speaking as quietly as he could for he did not want to disturb his father Edward told me about the trip.
17. His ranch in Mexico had 15820 acres the one in Arizona 10000 acres and that in Wyoming only 1425.
18. I cannot see that there is much essential difference between a capital sum of 1250000 and 150000.

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19. Our family was represented in the magazine by a poem contributed by my sister an essay on Disarmament sent in by me and a short story submitted by my brother.
20. The test tube which had by now turned a deep red did not crack and I was thankful for I did not have another one.
21. Mrs. Exter frowned for she did not like the flippant manner in which Ted spoke.
22. Although plainly addressed to me in Portland Maine the letter was of course sent to Portland Oregon.
23. Please send all manuscripts to Charles Wilson Managing Editor 168 West Avenue Pittsburgh Pennsylvania.
24. You will be asked to know thoroughly four things: namely the date on which the plan was conceived the manner in which it was carried out the participants in the scheme and the success of the venture.
25. After being elected secretary treasurer vice-president and president he felt that he was of no further use to the society especially after he could sign his name Theodore Jones Ph.D.

137. *The Comma (Items 9-14)*

Rewrite the following sentences, inserting commas wherever necessary.

1. Her coat which she had dropped lazily to the floor was covered with dust.
2. The awkward rambling gait of the pony made us all laugh.
3. Until the breakfast dishes were done until the floors were all swept and the furniture dusted and until everything was in perfect order Mother never rested a moment.
4. All day long the cars came rolling into the garage some drivers asking for gas others both gas and oil and still others only for water.
5. Speaking in quick jerky sentences he told us his story.
6. The car having stopped Jim hopped on the running board.
7. I told him to come quickly but he did not get here for over an hour.
8. Having thought the matter over for some time he now had an answer.
9. In spite of the pranks of Tom and Harry Clarkson was not a well-known name in our neighborhood.
10. Mr. Porter realizing that there was little he could do came over to me.
11. Do not under any circumstances move quickly for any quick movement will startle the snake.
12. The man after looking around stealthily came toward the door.
13. You should by all means go the day being as fine as it is.
14. We offered every inducement we could but the company refused all bids for the antique chair.
15. He asked me to go not because he wanted me but because he knew it would please me.
16. Lucy asked for an orange Ruth an apple and Nan a peach.
17. He judged a man by his intentions never by his results.
18. When the radiators had all been tested and found in good condition I lighted a fire in the furnace.

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19. Professor Howard for whom I have only the deepest respect seems to have made a mistake.
20. Helen turned impulsively to her mother and father and her brother moved away.

138. *The Comma (Items 20-27, and Review)*

As far as the use of commas is concerned the following sentences are badly punctuated. Rewrite the sentences, inserting commas where necessary, deleting those which are unnecessary, and substituting other marks of punctuation for commas if the substitution seems advisable.

1. He sat down in front of the typewriter, without more ado he began to write his story.
2. I finally understood, that I was being asked what I meant by my statement, that I had made the previous evening.
3. The boy who has the stick in his hand, is the one who broke the window.
4. She took that brown misshapen pumpkin and made it look like a real person.
5. You know how badly I need work therefore you should give me a job.
6. "I don't want to take it", he said, then his hand came toward mine.
7. From his actions you would never guess that this was 1935 A.D.
8. The thing that I liked best about it was, that its design was good.
9. The gable with the two windows in it and with the two turrets on the side, is about to fall down.
10. The Dean cannot see you now, however I can make an appointment for you this afternoon.
11. His article was called "My Life as a Freshman", but he mentioned, nothing about that part of his college experience.
12. The large, book was delightful to read.
13. George looked at me and said, "Come here, let me see what you have", before I could jerk away he had seized my arm.
14. His reasons for objecting are, that he thinks I am not old enough he doubts my capabilities and he is sure that Will can do the job better.
15. Throwing himself upon his knees and carefully imitating a very bad actor he exclaimed in a high voice "O Lady be merciful."

139. *The Semicolon*

Rewrite the following sentences and supply semicolons wherever necessary. Furthermore, if any semicolon is used incorrectly, supply the proper mark in its place.

1. I laughed and said, "Bring me your pencil, I will make it work."
2. This is his schedule as he gave it to me: on Mondays, Wednesdays, and Fridays, French at eight-thirty, geology at ten-thirty, and English at eleven-thirty, on Tuesdays, Thursdays, and Saturdays, psychology at nine-thirty, and political science at ten-thirty.
3. When I heard the doorbell I put down my book, then I looked at Father.

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4. You need not be so violent, I'll come with you.
5. The boy, with all the assurance of an adult, came forward and picked up my handkerchief, dropped when I had collided with my sister, and then, turning to her, he said, with a delightful English accent, "And now, may I help you?"
6. You have ignored my advice, and June's too, hereafter you do what you want to without asking us.
7. Perhaps it was because he disliked Brown that Albert found himself taking to the trail, equipped for a day's solitude, each morning at seven, paying little attention to the bridge-playing crowd who, like all of their kind, spent their hours at the card table when they were in the country, and going to bed every evening at ten o'clock, thus painlessly getting both the rest and the exercise that his doctor had recommended.
8. In spite of there being no radiator in the room, the place was, as the tenants demanded, warm, and they had to admit that their complaints, both over the telephone and by letter, had been uncalled for.
9. I do not like the taste of tobacco, therefore I do not smoke.
10. The arguments that he advanced, all concerning class attendance, outside reading, and grades, sounded reasonable, but, as a result of our experience, not only in the class room, but out of it, we were not convinced.
11. She said they would be at home, however, they will probably have so many guests that we will be in the way.
12. You are, admittedly, a nice fellow, but I do not like you, and that is all there is to it.
13. He recommended that steps be taken to change the adverse public opinion, that, at the proper time, statements be issued to the newspapers explaining the policy of the company, and that, if the manager thought it advisable, the budget for advertising be increased, and he added the suggestion that if his recommendations were followed a new advertising manager would be needed.
14. That the car seemed to ride easily, that I could barely hear its motor running, in spite of the speed at which we were going, that, contrary to what I expected, the gasoline consumption seemed low — all of these things were in its favor, but I could not forget the trouble I had had with my last machine of the same make.
15. The policeman said, "I'm going to get that man," then he started up the stairs.

140. *The Colon*

The following sentences contain expressions with which the colon should or should not be used. Rewrite each faulty sentence. If any sentence seems correct, do not rewrite it; but in its place write the rule which makes the usage seem proper to you.

1. The letter from the real estate agent began, "Dear Madam, we have been told...."
2. You have failed to send me the special "Bargain Offer" — namely, four

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coffee cups, four coffee saucers, two bread and butter plates, and one serving dish.

3. He read until four o'clock in the morning: he was too excited to sleep.
4. Sentences like the following should never be written,
They tried to raise enough to eat and to sell to buy the few clothes they needed to get through the winter.
Hanging by his heels, the creek was watched by Charles.
5. His next command was sharp and to the point, "Halt!"
6. I can tell it's 6,30 by the whistles which blow at the factory.
7. This is the passage, somewhat longer than the two paragraphs I intended it to have,

His life, on the surface at least, contains little more than the average number of hardships, disappointments, and disasters, and little less than the average number of pleasures....

8. Dear Tom: By the time you get this I will have left for California....
9. Here is what we did, all within twenty-four hours; We cleared the weeds away from the horseshoe pegs. We hoed the garden, and almost broke our backs doing it. We played five games of deck tennis. We finally hauled that old tractor away from the back porch. We graded the lower end of the croquet court, the end that always used to be a puddle of water after even a small rain. And above all, we ate three huge meals.
10. As the conversation died away the chairman rose to his feet and said, "Ladies and gentlemen, this is indeed a noteworthy occasion...."

141. *Brackets, the Dash, and Parentheses*

Rewrite each of the following sentences, considering not only the use of brackets, dashes, and parentheses, but also the use of other marks of punctuation in close proximity with these.

1. The magazine began with a circulation of 2000 (This was in 1922.), but the subscribers soon fell off.
2. He suggested his commands were always made as suggestions that we begin rehearsal at eight the next morning.
3. If you insist notice that I said insist I shall offer my resignation.
4. Mark wrote, "I didn't realize until now how lax his the last secretary's methods were."
5. Teddy laughed (Yet how tired he seemed) and turned away.
6. When you want the (but I suppose you will never want it, for you would have asked for the address by this time.)
7. At the bottom of the page I found this information tucked away in a footnote —

(The first health officer, appointed in 1890, seems to have served only part of the time (see *Middletown* by Robert and Helen Lynd) and today the last health officer was still on duty only part of the time.)

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8. The book contains these three things which you should remember:
1. Fear will not curb hardened criminals. 2. Nor will they respond to unthinking kindness. 3. They react most favorably to hard common sense, delivered straight from the shoulder.
9. His most important works which were, as I pointed out in my last lecture, *Main Street*, *Babbitt*, and *Arrowsmith*, will probably last for some time.
10. "His response (see also the letter dated July 12; *ed.*) was unsatisfactory."
11. He liked especially the operas of Puccini (1854, 1924), if he heard them no more than once a year.
12. The light receded in the distance and grew fainter and fainter. (George Haack did not know that it was carried by his companion) At last it disappeared completely.
13. "Mr. Chew called me into his office and told me (can you guess) that I could have Jack Martin's job."
14. Can you mail me your report by August 12 (several days sooner would be better?)
15. Joe was a salesman from 1912-16, and salesmanager for the same company from 1917-20.

142. Quotation Marks

Rewrite the following sentences and supply quotation marks (both double and single) where necessary.

1. Their conversation was dull indeed, filled as it was with, you will, I won't, Yes, you will, and No, I won't.
2. Vachel Lindsay then recited John Brown, which you can read for yourselves in his Collected Poems.
3. You don't know the half of it, he replied; I have it almost finished.
4. Peggy exclaimed violently, Jean did too say I won't come.
5. After you read that article called Keeping up with the Joneses, Mother said, you'll see what I mean.
6. I certainly should call Hooey a slang word, said the teacher.
7. The twentieth chapter, The Rise of the National Labor Movement, in the Beards's The Rise of American Civilization, is interesting, especially in the light of recent events.
8. The orchestra played The Pines of Rome after it had played The Afternoon of a Faun, and the contrast was startling.
9. In the following confusion Hattie said, Be sure and come to see us at the same time that Ben said sheepishly, I'm sorry, but we won't be home.
10. We were all given pamphlets entitled Making Your Vote Count.
11. In answer to you let me quote Alice and say, That's what you think, replied Tom.
12. I read the fourth chapter, The Goth Invasion, and have never been able to read any more of the book, Ralph said, is exactly the way Mary told it to me.
13. Well, I said to Howard, you seem to have it all planned.

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14. The chapter called The Art of Writing is well worth reading, recommended Mr. Howes.
15. When my grandfather said my reference library he always meant the two shelves on which stood all his books about religion.

143. *The Apostrophe*

Most of the following sentences are incorrectly punctuated either because an apostrophe is needed or because one is used in the wrong place. Rewrite each faulty sentence so that it is correct. Do not rewrite sentences that seem right; in the place of each such sentence write the rule which makes the use of the apostrophe seem proper.

1. We all objected to the Chancellor's and the Dean's signed statement which prohibited smoking.
2. After watching the firemen at work, the Commissioner said that they're actions seemed pointless.
3. Toms voice changed to falsetto as he sarcastically yelled, "Look at the moon sailing oer us."
4. He walked into the mens lounge, where he found several other members of the class of 36.
5. I heard him say, "Mind your P's and Q's," at least once a day.
6. She went to her brother's-in-law house, but he was not at home.
7. Its a cloudy day, but I dont expect rain.
8. The children's swift pace left him amazed.
9. Herb and Ben both submitted songs, but neithers was accepted.
10. That was somebody's else hat that Clark wore.
11. That bookkeeper made his 7s and 9s very much alike.
12. The difficult task is your's, the easy one mine.
13. Jane took the childrens' wraps and hung them up.
14. The ladies were, as usual, more expensive than the mens gloves.
15. Colgate's and Johnson's store burned until nothing but the walls were left.
16. She put her hand over the phone and said, "They arent coming. How can I get em to?"
17. Every time he sputters one of his "Hahs" I begin to boil with anger.
18. It was in 32, I think, that the mens cloakroom was robbed while the guests were dining.
19. Most of Dickens's stories seem to be concerned with social injustice.
20. The prices at McMahons and Bonney's sales were investigated by agents of the retail association, but both stores were cleared of the charges of unfair practices.

APPENDIX E

MECHANICS

INTRODUCTION IN WRITING, as in every other form of human activity, there are set rules of etiquette. The details of most of these — grammar, punctuation, and so on — we have treated in other appendixes to this book. There is, however, a group of miscellaneous matters of form which may be treated together under the heading of “Mechanics.” These we have arranged alphabetically under the following headings:

- Abbreviations, pages 576–578
- Capitalization, pages 578–581
- Hyphenation, pages 581–582
- Italics, pages 582–583
- Numbers, pages 583–585
- Spelling, pages 585–588
- Syllabication, page 588
- Typewriting Form, pages 588–589

The limitations of space make it impossible for us to include the hosts of rules governing the best practice on all of these subjects. We have, consequently, chosen only those which are most important and which cover problems of mechanics that are likely to come up in student writing.

In this appendix we have not followed the system of complete alphabetical listing and cross-reference which we used in the Dictionaries of Grammar, Punctuation, and so on, for we have felt that the subject headings which we have listed will be sufficient guide.

Abbreviations An abbreviation is a shortened form of a word or phrase, made up of one or more beginning letters (ante meridian, *a.m.*; Colorado, *Col.*) or several key letters (Kentucky, *Ky.*) and followed by a period. Abbreviations should be distinguished from contractions, shortened forms which use apostrophes to indicate the omission of one or more

letters. Aside from the usual shortened verb forms with *not*, contractions are rare. Most shortened forms are abbreviations. Although practice sometimes varies among authors and even authorities, the following are the most important and most widely accepted rules for the use of abbreviations:

1. (a) Most abbreviations should not be used in the body of a class paper or other piece of formal writing:

He made me show the title to the car, my driver's license, *and so forth*. (*Not*:... my driver's license, etc.)

Particularly avoid abbreviations like *Co.* and *Inc.* Spell out Company and Incorporated. Avoid verbal contractions like *can't* and *doesn't*.

- (b) Abbreviations are, however, permissible and often useful in lists, footnotes, and statistical tables. For a list of abbreviations commonly used in footnotes, see Chapter VII, pages 246-247.

2. The following abbreviations are considered correct in formal writing:

a.m. and *p.m.* (or A.M., P.M.), when used with the hour:

He arrived at eleven A.M.

He arrived at eleven *a.m.*

He arrived early *in the morning*. (*Not*: He arrived early in the *a.m.*)

i.e., *id est* (that is); *e.g.*, *exempli gratia* (for example); *viz.*, *videlicet* (namely); *Q.E.D.*, *quod erat demonstrandum* (which was to be demonstrated); and similar ones.

3. Spell out all civil, religious, and military titles except the following:

Used before names of particular persons:

Mr., Mrs., Dr., Rev., Hon., Mme., Mmes., Mlle., Milles.

Used after names:

Esq., M.D., Ph.D., LL.D., A.B., M.A., Sr., Jr., M.P., and similar titles of courtesy or academic rank.

4. Do not abbreviate titles used by themselves to refer to a particular person:

the General, the President, the Doctor. (*Not*: The Gen., the Pres., the Doc.)

5. Do not abbreviate given names. The practice is considered old-fashioned and often discourteous:

I called George and Charles. (*Not*: I called Geo. and Chas.)

Mr. William Horn. (*Not*: Mr. Wm. Horn.)

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6. (a) The names of states and countries may be abbreviated in lists, but otherwise it is better to write out the names in full. The names of cities should never be abbreviated. Write:

New York and *Chicago* are the two largest cities in the *United States*, and are situated in the states of *New York* and *Illinois* respectively.

(*Not*: N.Y. and Chi. are the two largest cities in the U.S., and are situated in the states of N.Y. and Ill. respectively.)

- (b) In addressing envelopes it is considered best form to write out the names of states and countries. Abbreviations, though not incorrect, are easily confused if not written plainly:

California, New Jersey (*Rather than*: Cal., N.J.)

7. In prose context or in the dating of a letter, do not abbreviate the names of months:

January, August (*Not*: Jan., Aug.)

8. Spell out the names of weights and measures except in tables and lists:
50 pounds, twelve bushels (*Not*: 50 lb., twelve bu.)

9. Abbreviations are not normally capitalized unless the full form of the word or phrase would be capitalized. Write:

chem. (chemistry); *ad. lib.* (*ad libitum*, at pleasure); but A.A.A. (Amateur Athletic Association)

Several exceptions are *A.M.* and *P.M.*, which may be capitalized or not as the writer wishes; *Q.E.D.* (*quod erat demonstrandum*); *B.C.* (before Christ) and *A.D.* (*Anno Domini*).

Capitalization Because it catches the eye, a capital letter marks a word off as being more important, for one reason or another, than the words around it. Capitals have, therefore, come to have definite and highly formalized uses.

1. The chief use of capital letters is to mark beginnings:

- (a) of sentences, whether (1) declarative, (2) interrogative, or (3) exclamatory, and (4) of clauses or fragments which stand as sentences:

(1) London was twenty leagues away.

(2) Is it possible to reach the city by night fall?

(3) What a trip it was!

(4) And what a day for a ride in a coach!

- (b) of (1) complete sentences which are quoted directly and used as parts of other sentences, but not of (2) interwoven fragments of quotation:

(1) He said, "Now is the time for all good men to come to the aid of the party."

(2) Bravely he bore "the slings and arrows of outrageous fortune."

(c) of lines of formal poetry:

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.

(d) of the first and last words of the greeting, and of the first word of the complimentary close of a letter:

Dear Sir; My dear Sir; Sincerely yours; Very sincerely yours

2. Do not capitalize the first word of a sentence between parentheses or dashes if it comes within another sentence:

In 1924 Thomson was an outcast (he had been a giant in his way) and was living on charity.

But capitalize the first word of such a sentence if it is *not* within another sentence:

In 1924 Thomson was an outcast. (He had been a giant in his way.)
He was living on charity.

3. Capitalize (a) proper nouns, the names of persons and places, and (b) adjectives taken from proper nouns:

(a) Caesar, Boadicea, Charles, Minneapolis, Mount Rainier, Lake Erie

(b) English, Jacobean (pertaining to King James), and such words as Senatorial and Congressional when parts of acts, bills, or decrees.

(NOTE that some adjectives derived from proper nouns have, in special uses, lost connection with the words they came from. These should not be capitalized:

india rubber; a china plate; a macadam road; italic type)

4. Capitalize the word *God* and all its synonyms, including pronouns and adjectives which are parts of proper nouns, and the names of all heavenly personages:

Lord, Master, Heavenly King, the Father, the Son, the Holy Ghost, He, the One, the Virgin Mary, the Blessed Virgin, the Archangel Michael, Saint Jerome, Jove, Venus

5. Capitalize the names of religious sects, and words derived from the names of religious teachers, and the word *Church* when used to stand for a particular religion:

Christianity; Taoism; Buddhism; Buddhistic; Wesleyan; Calvinistic;
The Holy Catholic Church, the Church

6. Capitalize (a) the names of the days of the week, holidays, and months, but not (b) the names of the seasons unless they are personified:

(a) Tuesday, Wednesday; Christmas; Independence Day; Epiphany;
January, June

(b) Last summer was somewhat cooler than this one.

The hot breath of Summer fans the earth.

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7. Do not capitalize the names of points of the compass or of directions unless referring to geographical districts or parts of the country:
north, south, east, west; north-east, south south-west
The struggle between the North and the South was a bloody one.
8. Capitalize the names of historic or prehistoric events or epochs:
the Middle Ages, the Battle of Salamis, the Augustan Age; the Pleistocene Age, the French Revolution
9. Capitalize all geographic names and the names of streets and buildings:
the State of Missouri, the Canary Islands, the Malay Archipelago, the British Isles; Washington Boulevard, Third Street, Lindell Avenue; the Buder Building, the Star Building, Brookings Hall
For a discussion of possible exceptions to this rule, see rule 17, *Capitalization*.
10. Capitalize the first word and all principal words of the names of organizations and institutions:
the Woman's Christian Temperance Union, the Young Men's Christian Association; Washington University, the University of Illinois; the Kansas City Life Insurance Company
11. Capitalize the first word and all other important words in the titles of (a) books, (b) series of books, (c) periodicals, (d) newspapers, (e) poems, (f) plays, and (g) documents:
(a) *The Craft of the Critic*, *The Red Lily*
(b) *The Encyclopedia Britannica*
(c) *The Atlantic Monthly*, *Time*
(d) *The Kansas City Star*, the *St. Louis Post-Dispatch*
(e) "Lycidas," "Endymion"
(f) *The Twelve Pound Look*, *They Knew What They Wanted*
(g) *Magna Charta*, *The Declaration of Independence*
12. Capitalize honorary and professional degrees and official titles (a) when used with a person's name or (b) to refer to a specific person when no name is given:
(a) Doctor Hardy; James Compton, LL.D.; Harvey Rollinson, M.D.
(b) the General, the Doctor, the Professor
13. Capitalize words indicating family relationships or religious station when used with or in place of a name:
Uncle, Uncle John, Sister, Father Thomas, Sister Mary Margaret, Mother Superior
But: My uncle, the younger sister, a good father, his mother
14. Capitalize all abstract nouns personified:
The fame he so greatly desired Fate denied him.
The black shadow of Despair fell over her.

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15. Capitalize the pronoun *I* and the interjection *O* (but not *oh*).
16. Capitalize the names of studies taken from the names of countries, but not others:
English, Latin, French; algebra, mathematics, geology
17. Do not capitalize words like company, street, college, river, unless they are a part of a proper noun or a title:
the next street, a senior college, a swift river
But: Fifteenth Street, Illinois College, Mississippi River
18. Do not capitalize school terms like *freshman*, *the junior class*, *college*, *academy*, *university*, *fraternity*, unless they form part of the name of an event, organization, or institution:
the freshman, the Freshman Mixer; a fraternity, the Beta Delta Fraternity; the college, Harvard College
19. Normally, abbreviations are not capitalized unless the spelled-out word or phrase would be capitalized:
ch., chapter; cc., cubic centimeter; A.S., Anglo Saxon; O.H.G., Old High German (a language)
See also rule 9, *Abbreviations*.

Hyphenation The hyphen (-) has two uses. The first is to join newly coined compounds and those still in the process of becoming one word. The second is to indicate that a word is broken at the end of a line. Under this heading we shall discuss only the rules for hyphenating compound words. Those for the division of words at the ends of lines we shall take up under *Syllabication*.

1. Most writers tend to avoid the use of the hyphen for compounds wherever possible, choosing either to write the two words as one —
superabundant, substratum, overlord, sidecar —
or, if their connection is not close enough to make this possible, to let them stand as two:
third hand, sky blue, iron bound
2. When two nouns express a single idea, they are usually written as one word:
weekend, globefish, headdress, blowpipe
But when two combined nouns express two ideas they are usually hyphenated:
lawyer-statesman, soldier-poet, goal-post
3. Use a hyphen between the members of a compound noun when the second is a preposition or an adverb:
kick-off, tie-up, run-around
But: holdup (because it is a word of comparatively long standing)

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4. Use a hyphen to join two or more words used as an attributive adjective before a noun. Such compounds are usually made from phrases:
a blue-faced monkey, an ill-favored beast, his thick-tongued speech
5. Use a hyphen to join the parts of double numbers from twenty-one to ninety-nine.
6. Use a hyphen to join the numerator and denominator of fractions expressed in words, unless one or both of these elements is already hyphenated:
three-fourths, nine-tenths; twenty-two fiftieths, thirty-one forty-thirds
7. Use a hyphen between the parts of titles compounded with *ex*, *vice*, and *elect*:
the ex-Treasurer, the vice-Chancellor, the President-elect
8. Use a hyphen between the parts of compounds to be read as single parts of speech when the omission of the hyphen would lead to ambiguity:
a normal-school teacher, a thick-skinned hand
10. Do not use a hyphen between the parts of much-used compounds like the following:
together, throughout, outstanding, nevertheless, inasmuch, notebook, roommate, weekend, schoolroom
11. Do not use a hyphen between the parts of compounds ending in the following words:
self, body, thing, ever, where, hood, ship
12. Most compounds with *self* as the first element, however, are hyphenated:
self-made, self-reliant, self-willed
But: selfsame

Italics Italic type (*Italic*) is a means of emphasis which has taken on certain strict conventional uses and is not to be sprinkled over a page without definite reason. In longhand or typewritten manuscript italics are indicated by underlining, thus: The Wreck of the Hesperus.

1. In a text or a footnote, italics are used for the titles of separate publications — books, pamphlets, periodicals, newspapers, pieces of music — to set them off from smaller printed units such as chapters of books, short poems, essays, short stories, and so on.

Have you read Max Beerbohm's charming essay "The Pervasion of Rouge" in *The Works*?

The Rogue's Lexicon is a pamphlet published separately.

The Atlantic Monthly is one of the better of our popular magazines.

The Baltimore *Sun* is considered one of the least prejudiced papers in the country.

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(NOTE that the words *a* and *the* when they come at the beginnings of titles are italicized, but the name of the city or the word *the* in titles of newspapers is not.)

2. Italics are used for foreign words and phrases not yet adopted into English:

terminus ad quem, gemütlichkeit, ancien régime, dramatis persona

But: garage, valet, naïve, appendix, via (because they have been adopted as English words)

(NOTE that a great many such words are on the borderline and can scarcely be governed by rule. For them — and in general when in doubt — consult a recent edition of a good dictionary.)

3. Italics are used for the names of ships, docks, airships, and railroad cars.
4. Italics are used for figures, letters, words, phrases, clauses, and sentences quoted as units and referred to as ideas:

It is easy to see why young children confuse 3 and 8.

The English *th* is an exceedingly difficult sound for a German to pronounce.

Let there be no *but's* or *if's*.

How do you do is an interesting idiom.

5. Although practice varies, it is generally the custom to italicize such words and abbreviations as *circa*, *et. al.*, *viz.*, *i.e.*, and *etc.*, which come from Latin.
6. In texts and footnotes, italicize scientific names:

The jaguar (*Felix onca*) is a large feline animal marked with dark spots.

7. Though occasionally permissible, it is usually considered weak and old-fashioned to italicize words for emphasis unless the writer is certain that by no other way can he secure the desired rhetorical effect:

Permissible: It is *Henry VIII* of whom I speak, not Henry VI.

Schoolgirlish: It was a *divine* party and I met the most *marvelous* dancer.
I can't tell you how *thrilled* I was!

Numbers The first principle in the use of numbers is consistency. Adopt one style and conform to it throughout any given piece of writing.

1. Numbers that can be expressed in one or two words should be spelled out in the text of a paper. If more than two words are needed, use figures:

thirty-seven; fifty-four

But: 1,543; 3,504,685

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2. If many numbers occur in a piece of writing, use figures for all *except* those at the beginnings of sentences:

Out of the 134 persons who took ship, 26 died of the plague and 12 were killed by Indians. The remaining 96 survived after great hardships.

Twelve were killed by Indians.

The Indians killed 12.

(*Not*: 12 were killed by Indians.)

3. Compound numbers between twenty-one and ninety-nine should be hyphenated. (For examples, see rule 5, *Hyphenation*.)
4. In any sort of formal writing, fractions should be spelled out. In lists, tables, quotations, and mathematical problems they should usually be represented by figures. (For examples of fractions spelled out, see rule 6, *Hyphenation*.)
5. To pluralize a number considered as an idea when the number is represented by figures, add 's to the figure:

They were at 6's and 7's.

But: The *twenties* and *thirties* were jumbled together.

6. Do not spell out dates, room numbers, street numbers, or page numbers.

(NOTE that in formal social correspondence (announcements, invitations, and responses), dates and street numbers should be spelled out:

Mr. James Fogarty regrets that he cannot dine with Mr. and Mrs. Tomkins on June the nineteenth.)

7. Money, except round sums, is usually represented by figures:

\$12.59; £360; \$510

But: three hundred dollars; forty-five cents

(NOTE that one should omit the two zeros after the amount of dollars if no cents are represented. Sums of money under a dollar are usually spelled out.)

8. For greater ease in reading, divide digits into groups of threes by commas:

5,425,794 (*Not*: 5425794)

9. Numbers spelled out should not be followed by figures in parentheses except in business letters and legal documents where special care is needed:

Four thousand dollars [*Not*: Four thousand dollars (\$4,000)]

10. (a) Roman numerals are usually used for the headings of chapters or sections of books, for the divisions of articles, and for the major points of outlines which are subdivided. In general, the Roman numeral distinguishes the larger unit from the smaller, for which an Arabic numeral or a letter is used.

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- (b) The following table gives all the symbols used in the formation of Roman numerals. Observe that the numbers up to ten follow a system of compounding which is the basis of the formation of all other numbers.

1.....I	15.....XV
2.....II	20.....XX
3.....III	30.....XXX
4.....IV	40.....XL
5.....V	50.....L
6.....VI	60.....LX
7.....VII	90.....XC
8.....VIII	100.....C
9.....IX	500.....D
10.....X	1000.....M

(NOTE that a small number *after* a large one is always added to it [XII, 12; LXXX, 80; MDCCXIII, 1,713]; a small number *before* a larger one is always subtracted from it [IV, 4; IX, 9; XL, 40; IL, 49; IXL, 39]. Even when the smaller number follows another larger one it is subtracted from the larger one that follows it, not added to the larger number that preceded it [XIX, 19; MCM, 1900].)

- (c) Numbers that are part of the titles of kings, emperors, and popes are regularly represented by Roman numerals, usually not followed by periods:

Henry VI, Emperor Charles V, Pope Gregory II

Spelling The rules for spelling English words are numerous and complicated, and to almost every rule there are exceptions. Consequently, it is almost impossible for the student to learn all or even most of them if he does not already practice them instinctively. We have therefore selected the few which are most important, stated them as briefly as possible, and illustrated them simply.

1. Words ending in silent *e*:

- (a) keep the *e* before a suffix beginning with a consonant:

lovely, excitement, crudeness

But: judgment

- (b) drop the *e* before a suffix beginning with a vowel:

shaving, expensive, moving

(NOTE that the consonant before the *e* is not doubled.)

2. A monosyllable, or a word accented on the last syllable, if it ends in a single consonant preceded by a short vowel, doubles the final consonant when a suffix beginning with a vowel is added:

beginner, flitting, humming, occurrence

But: tempting, hushed (because they end with *two* consonants) fleeting
(because the final consonant is preceded by *two* vowels)

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3. Words with the digraph *ei* or *ie* pronounced *ee* are usually spelled *ie* except after *c*:
believe, grieve, relieve, retrieve; receive, conceive, deceive.
(NOTE that the following are exceptions:
seize, weird, either, neither, leisure, plebeian)
4. Most words ending in *ie* change *ie* to *y* before *ing*:
belying, untying, vying, lying
(NOTE that in some words, however, the *e* is kept:
dyeing)
5. Words ending in *y* preceded by a consonant change *y* to *i* before a suffix beginning with any letter but *i*:
early, earliness; busy, business; happy, happily
But: busy, busying; stultify, stultifying
Verbs ending in *y* form their third person singular, and nouns their plural, by changing *y* to *ie* and adding *s*:
busies, defies, babies, ladies, cities
(NOTE that proper names ending in *y* usually form their plurals by merely adding *s*, though the plural in *ies* is sometimes permissible:
Mary, Marys
Henry, Henries)
6. Words ending in *n* keep the *n* before *ness*, and words ending in *l* keep the *l* before *ly*:
drunken, drunkenness; sodden, soddenness; evil, evilly; beautiful, beautifully
7. Many words ending in *c* add *k* before *ing* if the hard *k* sound is to be preserved:
traffic, trafficking; frolic, frolicking; picnic, picnicking
8. Most words do not drop a final *e* after *c* or *g* before *ous* or *able*:
courage, courageous; change, changeable; peace, peaceable
But: space, spacious; malice, malicious; grace, gracious
9. Most words ending with the sound of *seed* are spelled *cede*. Only three end with the spelling *ceed*: exceed, succeed, proceed. Only one ends with the spelling *sede*: supersede.
10. English nouns form their plurals in the following ways:
 - (a) Most nouns not ending in *s* simply add *s*:
books, hats, mountains, arrows, houses, Smiths
 - (b) Nouns ending in a sibilant (an *s* or a *z* sound) add *es*:
kisses, adzes, Joneses, Thomases

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- (c) Nouns ending in *o* preceded by a consonant usually add *es*.
The following, however, are exceptions:
pianos, solos, dynamos, quartos, sopranos, provisos
- (d) Nouns ending in *y* preceded by a consonant change *y* to *ie* and add *s*. (For examples, see rule 5, *Spelling*.)
- (e) Some nouns ending in *f* or *fe* (if their plurals change the sound of *f* to *v*) change the *f* to *v* and add *es*:
staff, staves; wife, wives; sheaf, sheaves; knife, knives
- (f) Some nouns form the plural by changing the radical vowel:
man, men; foot, feet; mouse, mice; louse, lice; goose, geese
- (g) Some nouns form the plural by adding *en*:
ox, oxen; child, children
- (h) Some nouns have the same form for both singular and plural:
deer, deer; fish, fish; sheep, sheep
- (i) Compound nouns with the suffix *ful* form their plurals by adding *s* at the end of the words:
cupfuls, spoonfuls (*Not*: cupsful, spoonsful)
- (j) Compounds of a noun and one or more other words pluralize the most important word:
editors-in-chief, storerooms, buggy tops, water buckets

11. English nouns and pronouns spell their possessive case forms as follows:

- (a) Most nouns not ending in a sibilant form the singular by adding *'s*.
John's hat; a rope's length; an hour's time
- (b) Most nouns whose singular forms end in *s* add *'s*, though the apostrophe may be used by itself if the additional *s* causes unpleasant sound:
Jones's, Keats's, Dickens's, Moses's
But: Moses' sandals (because of the five *s*'s in the two words)
- (c) Most nouns form the possessive plural simply by adding an apostrophe to the nominative plural form:
The Lawrences' house; the Johnsons' party
- (d) Nouns whose plurals do not end in *s* add *'s*:
men's, women's, children's, mice's
- (e) The only pronouns in English which spell their possessive case forms with the apostrophe are the indefinite pronouns:
one's, else's, other's, no one's, either's

All other classes of pronouns have special possessive case forms:
my, your, his, her, whose, their, theirs

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- (f) Compounds with *else* add the possessive case ending to the second word, not the first:

anybody else's, somebody else's (*Not*: Anybody's else, somebody's else)

Syllabication It is often necessary in all kinds of writing to divide words at the end of a line. When they are so divided the break should be indicated by a hyphen (-) placed at the end of the first line, never at the beginning of the second one. Words should be divided only between syllables, that is, only between letters or groups of letters representing single sounds or efforts of voice. The basic rule for the determination of syllables is the break in sound which is noticeable when one pronounces words carefully:

dic-tion

in-spi-ra-tion

de-cap-i-tate

Some words, of course, do not so obviously divide when pronounced. When in doubt, refer to a good dictionary.

1. Never divide a syllable or a word of one syllable. Do not separate either a group of vowels or a group of consonants forming part of the same sound:

through, ready, skipped, tripe, gulch (*Not*: thro-ugh, rea-dy, skip-ped, tri-pe, gul-ch)

2. A word may be divided between its root, or main part, and a prefix or suffix of two or more letters, though it is advisable not to set two letters off from the rest of a word. Never separate a single letter from the rest of a word, either at the end or at the beginning of a line:

divid-ing, estim-able, pre-posterous, super-scription (*Not*: e-lide, a-part, o-mit)

3. Do not hyphenate a compound word except at the end of the first word:

self-reliant, hyper-sensitive, by-product (*Not*: self-re-liant, hyper-sensi-tive, by-pro-duct)

Typewriting form. Just as all printed matter and all material written in longhand follows certain definite rules of form, so all typewritten manuscript should observe set conventions. Since many students have never had courses in typing and are unfamiliar with all the conventions, we have included the following rules:

1. Use unlined paper; for most purposes, eight and a half by eleven inches.
2. Write on one side of the sheet only.
3. Leave a margin of at least an inch and a half at left, and of about an inch at top, bottom, and right.
4. Indent uniformly for paragraphs. The usual indention is five or ten spaces.

MECHANICS

5. Number all pages save the first one. Place an Arabic numeral at the top of the page, in the center, and do not adorn it with periods, dashes, or parentheses.
6. For class papers or any other work which is to be read by someone else, or for preliminary drafts which are to be revised, always double space.
7. For the Arabic numeral one, use the small letter *l*, not the capital *I*, which is used for the Roman numeral representing one.
8. For the exclamation point use the single quotation mark (on all machines with a standard keyboard, this is on the *8* key) directly above a period.
9. For the dash use the hyphen (usually twice) with one space on either side.
10. Leave one space after a comma or a semicolon and usually one after a colon, though some writers prefer two after the last-named mark.
11. Leave two spaces after a period.
12. Leave no space either before or after a hyphen.
13. Use underlines to represent italic type. The underline mark is, on the standard keyboard, found above the figure 6.

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LETTERS

CORRESPONDENCE is a specialized kind of writing, usually rather compressed in setting forth its information, and observing forms which are as rigidly established as certain business and social conventions. Correspondence between friends and intimates we cannot discuss. There the writer may do what he pleases, for intimacy breaks down the conventions. But in correspondence between persons not well known to one another, or in letters which pass between persons in the formality of business or society, the conventions are precise and exacting.

1. *The Business Letter*

The business letter is perhaps best fitted to begin the discussion of forms because it contains *all* the paraphernalia:

1. Heading
2. Inside address
3. Greeting
4. Body
5. Complimentary close
6. Signature

THE HEADING Because most business correspondence is written on stationery topped with a printed heading, it is necessary to add usually only the date of writing, placing it in the upper right-hand corner of the first page. If the letter is on blank paper the writer should give his full address as well as the date. (See models, pages 593-595.)

THE INSIDE ADDRESS The inside address is a duplicate of that which is to be written on the outside of the envelope; in other words, it must contain the full name and address of the company or person to receive the letter. This address is to be placed at the left-hand margin just above the greeting. (See models, pages 593-595.)

THE GREETING The greeting, placed two or three spaces below the inside address, should be appropriate to the person or persons addressed and to the tone of the letter.

If you do not know the name or names of the persons addressed, write:

Dear Sir:
Dear Madam:
Gentlemen:
Mesdames:

LETTERS

If you wish greater formality, write:

My dear Sir:

My dear Madam:

If you wish to be very formal, write:

Sir:

Madam:

If you address the persons by name in the greeting, write:

Dear Mr. Osgood:

Dear Miss Fletcher:

Dear Professor Raleigh:

Dear Doctor Hourn:

If you wish greater formality, add, as in the examples given above, the word *My*:

My dear Mr. Osgood:

My dear Miss Fletcher:

If you are addressing the salutation to a person in high place, either in the government or in the church, the greetings, as well as the addresses, are specialized. A table of these amenities can be found on pages 596-597.

THE BODY The body of a business letter is essentially a piece of exposition, and should be treated with all the care and nicety which distinguish the exact from the crude statement of ideas and requests. The paragraphs should be divided where breaks occur in the thought, and the progress should be orderly throughout. Business letters do not strive for elegance or dramatic appeal except when they are intended for publication. Generally their writers have a piece of business to transact, and the more brief, the more concise, and the more orderly the statement of that business, the better. This holds true whether the communication is a letter of application, a sales letter, or a mere memorandum.

This advice about brevity need not, however, be carried to extremes, for the letter which is so brief that it looks like a telegram is likely to annoy the recipient. It lacks courtesy, and often looks challenging:

Last order defective. Cancel future.

This might more effectively have been written:

The last order you sent us was defective. Please cancel all our other orders for future shipment.

Likewise, it is best to omit all telegraphic phrases, which are proper in telegrams because they save money, but which are improper in letters because they effect an undesirable bluntness.

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Generally the diction of business letters should distinguish itself in no way from the language in daily use between plain people, and should avoid as far as possible the much overworked words and phrases which belong to the jargon of business:

Yours of the 15th received and contents noted.

Beg to advise —.

We are at a loss to understand —.

Your letter at hand —.

Have shipped same as per your request.

Other errors in diction which are common to all kinds of writing today may be found listed in the Glossary of Faulty Diction, pages 494-533.

THE COM- PLIMENTARY CLOSE

The complimentary close should begin about the middle of the page (left to right). It should be opened with a capital letter and followed by a comma. The most usual formula for the close is "Very truly yours" (or "Yours very truly"). Other forms, listed with the most formal first, are:

Respectfully yours,

Yours truly,

Faithfully yours,

Cordially yours,

Sincerely yours.

It must be remembered that, although these complimentary closes have become mere formulas for the most part, the words in them still have meaning. One should not, in other words, write "Faithfully yours," unless the idea of *faith* is present, or "Cordially" or "Sincerely" unless the idea of *friendship* or *sincerity* is, however vaguely, intended.

THE SIGNATURE

The signature is usually so spaced that the end of it runs well toward the right-hand margin, several spaces below the complimentary close. If the writer of the letter is solely responsible for the business which the letter sets forth, he has merely to sign his name, using the same form which he would use to sign a check. If his signature is likely to be illegible, he should typewrite his name, and then place his personal scrawl just above the typewritten name. The practice of typing the name is a highly commendable one, but the name, written with pen, must accompany it.

When the writer is sending a letter as an officer or agent of a company, he should include as part of the signature the typewritten name of the company and his official position. If, of course, the name of the company appears on the letter head, it is necessary to type in as part of the signature only the official position of the writer.

Following are three business letters which display the conventional forms used today:

LETTERS

MISSOURI VALLEY TRUST COMPANY
ST. LOUIS

Auditing Department
James M. Tully, Auditor
L. R. Nagel, Asst. Auditor

J U N E
6
1 9 3 4

Mr. R. M. Schmitz,
7033 Washington Blvd.,
Saint Louis, Mo.

Dear Sir:

Mr. Arthur Wick, 3325 Holiday Avenue, has applied to us for a position as stenographer and has given your name as reference.

We shall appreciate any information you can give us, and will hold it in strict confidence. We are especially interested in the applicant's character, ability, and general standing.

Very truly yours,

James M. Tully

Auditor

APPENDIX F

7033 Washington Blvd.
St. Louis, Missouri
7 June, 1934

Mr. James M. Tully, Auditor
Missouri Valley Trust Company
St. Louis, Missouri

Dear Mr. Tully:

Mr. Wick, who has applied to you for a position as stenographer, is of good character, and will, I am sure, be able to perform very capably any task you set him. You will make no mistake in employing him.

Very truly yours,

R. M. Schmitz

LETTERS

MASSACHUSETTS WAREHOUSING COMPANY

BOSTON

MASS.

October 12, 1933

Mr. D. K. McGregor
5979 Biddle Street
Philadelphia, Penn.

Dear Mr. McGregor:

Our Philadelphia agents have shipped us a consignment of furniture which we will hold in storage in our Boston warehouse until we receive further instructions from you.

Unfortunately one of the dining chairs in a set of six was broken beyond repair, and I suggest that you write a memorandum to the Providential Assurance Company of Boston, which insures our transportation losses, claiming the twenty-five dollars (\$25) at which you have valued the chair. We also are sending a letter to the Providential.

Following is the itemized list of charges which you requested us to send you:

Packing and crating	\$14.75
Shipment by truck	\$27.00
Handling charges	\$ 4.00
	<u>\$45.75</u>

To this will be added a storage charge of \$10.00 a month. The transportation charges are payable at once. The storage charges are payable monthly.

Very truly yours,

A. P. McMahon

Treasurer.

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These letters show the modern convention of business letter forms sufficiently to permit adaptation for almost any need which is likely to arise.

The reader will notice that the forms of the dates and of the inside addresses are not the same in the three letters. As for the shape and punctuation of the heading, the choice is at the discretion of the writer, so long as he gives the essential information. A similar choice is permitted in the shaping and punctuation of the inside address. The writer may choose the block shape of the first and third letters, or the indented address of the second letter. He may also punctuate the ends of the lines or not, as he pleases, if he does not omit that punctuation which is necessary within the lines or after abbreviations.

OUTSIDE ADDRESS The form of the inside address is usually duplicated on the envelope. Since this practice has become the custom, it may be advisable here to state that the United States Post Office prefers the indented address without punctuation at the ends of the lines. A return address should also be placed on the face of the envelope in the upper left-hand corner:

John C. Smith
146 State Street
Wilkesville, N.Y.

Mr. Frank B. Jones
2416 Front Street
Oswego
Ohio

LETTER FORMS FOR ADDRESSING NOTABLES

The following forms will sometimes be necessary in writing to notable personages in the government or in the church:

PERSONAGE	INSIDE AND ENVELOPE ADDRESS	FORMAL SALUTATION	INFORMAL SALUTATION	FORMAL CLOSE	INFORMAL CLOSE
The President	The President, Washington, D.C.	Sir:	My dear Mr. President:	I have the honor to remain, Most respectfully yours,	I have the honor to remain, Yours faithfully,
The Vice-President	The Vice-President, Washington, D.C.	Sir:	My dear Mr. Vice-President:	I have the honor to remain, Most respectfully yours,	Believe me, Yours faithfully,
Chief Justice of the Supreme Court	The Honorable, the Chief Justice, Washington, D.C.	Sir:	Dear Mr. Chief Justice:	I have the honor to remain, Yours respectfully,	Believe me, Yours faithfully,
Associate Justice of the Supreme Court	The Hon. H. F. Stone, Justice of the Supreme Court, Washington, D.C.	Sir:	Dear Mr. Justice Stone:	Believe me, Yours very truly,	Believe me, Yours faithfully,

LETTERS

PERSONAGE	INSIDE AND ENVELOPE ADDRESS	FORMAL SALUTATION	INFORMAL SALUTATION	FORMAL CLOSE	INFORMAL CLOSE
Member of the Cabinet	The Hon. Claude A. Swanson, Secretary of the Navy, Washington, D.C.	Dear Sir: <i>or</i> Sir:	My dear Mr. Secretary:	Believe me, Yours very truly,	Believe me, Yours faithfully,
Senator	The Hon. Hugo Black, Senator from Alabama, Washington, D.C.	Dear Sir: <i>or</i> Sir:	Dear Senator Black:	Believe me, Yours very truly,	Believe me, Yours faithfully,
Member of Congress	The Hon. R. A. Green, House of Representatives, Washington, D.C.	Dear Sir: <i>or</i> Sir:	Dear Mr. Green:	Believe me, Yours very truly,	Yours faithfully,
Governor	The Honorable Guy B. Park, Governor of Missouri, Jefferson City, Mo.	Sir:	Dear Governor Park:	I have the honor to remain, Yours faithfully,	Believe me, Yours faithfully,
A Cardinal	His Eminence Patrick Cardinal Hayes, Archbishop of New York	Your Eminence:	Your Eminence:	I have the honor to remain, Your Eminence's humble servant,	Your Eminence's humble servant,
An Arch-Bishop	The Most Reverend Michael J. Curley, Archbishop of Baltimore, Baltimore, Md.	Most Reverend Sir:	Most Reverend and dear Sir:	I have the honor to remain, Your Grace's humble servant,	Your Grace's humble servant,
A Bishop	The Right Reverend Edmund F. Gibbons, Bishop of Albany, Albany, N.Y.	Right Reverend and dear Sir:	My dear Bishop Gibbons:	I have the honor to remain, Respectfully yours,	Faithfully yours,
A Priest	The Rev. Francis Wills	Reverend and dear Sir:	Dear Father Wills:	I beg to remain, Yours faithfully,	Faithfully yours,
A Protestant Clergyman	The Rev. John Caskey	Sir: <i>or</i> My dear Sir:	Dear Mr. Caskey: <i>or</i> Dear Dr. Caskey:	I have the honor to remain, Yours sincerely,	Sincerely yours,

A writer addressing a woman in governmental office need rarely concern himself with the distinction between *Miss* and *Mrs.* *Madam* is the feminine equivalent of *Sir*, and can be used to address a woman in public office whether she is married or not. Thus for each *Sir* or *Dear Sir* in the list given above, the

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writer may use *Madam* or *Dear Madam*; or in addressing a woman cabinet member, he may write *Dear Madam Secretary*. If the writer wishes to use the family name in a less formal salutation, he may preface it with the title of the office:

Dear Secretary Perkins:	(Frances Perkins, Secretary of Labor)
Dear Senator Caraway:	(Mrs. Hattie W. Caraway, Senator from Arkansas)
Dear Governor Ferguson:	(Mrs. Miriam Ferguson, Governor of Texas)

If he does not wish to use either of these alternatives, there is nothing for it but to return to the older distinctions, and, after discovering from some reliable source whether the woman he is addressing is married or single, write:

Dear Mrs. Norton:	(Mary Teresa Norton, wife of R. F. Norton, and Member of Congress from New Jersey)
Dear Mrs. Rogers:	(Edith Nourse Rogers, widow of John J. Rogers, and Member of Congress from Massachusetts)

This is the only way in which one may write the salutation using the family name to address a woman Member of Congress, for the term "Congresswoman" is not a title, and should therefore not be used before the name.

2. *Personal Letters*

There is little that we need say about personal letters, for, as we have said before, intimacy breaks down the conventions. But no person who presumes to know letter writing should disregard the conventions completely.

The placing of the various parts of the letter, heading, greeting, complimentary close, and signature, follows the forms of the business letter. The heading is usually reduced to include only the date. The inside address is omitted. The greeting is punctuated with a comma instead of a colon. And the complimentary close and signature are made as informal as the occasion and the relationship of the writer and the recipient demand. Here is a sample:

June 13

Dear Bob,

The excitement of the train's leaving unexpectedly soon this morning kept me from expressing, in the proper words of eight or ten syllables each, my thanks. If you ever need references to get a job as a taxi driver, let me know; I'll say that you're swell.

Thanks, too, for thinking to provide me with that small little volume called *Anthony Adverse*. When, after an elegant luncheon on an elegant diner, I went back to the Pullman and brought out and opened the twelve hundred page tome, the girl across the aisle gasped and eyed me with admiration. She thought I was a real intellectual. The book served its purpose, too — I was asleep within ten minutes after opening it.

LETTERS

Don't forget the address that I gave you, and write me within the week. I'll be more than anxious for news of the gang, to whom you are now commissioned to give my love.

Yours,

Mary

3. *Formal Notes*

Formal notes — requests, invitations, announcements — differ from other correspondence in that they are invariably written in the third person. In language, they are usually very simple and direct, and in form they differ in almost every way from other correspondence, as the following examples readily show:

Mr. and Mrs. Hugh LaCross request the pleasure of Mr. Angus Sutherland's company at dinner on Wednesday, June the seventeenth, at eight o'clock.

1220 Osgood Street,
June the tenth.

Mr. Angus Sutherland accepts with pleasure the invitation to dine with Mr. and Mrs. Hugh LaCross on Wednesday, June the seventeenth.

4200 Lindell Street,
June the twelfth.

Except for the matters mentioned above, the details of such correspondence vary from time to time as the arbiters of etiquette decide. This is particularly true of announcements; and we advise the prospective writer to refer to the latest edition of a reliable book of etiquette for the most recent fashions in formal notes.

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An asterisk (*) following a title indicates that the work has been adapted, not quoted exactly. A dagger (†) following a title indicates that only a portion of the work has been quoted.

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